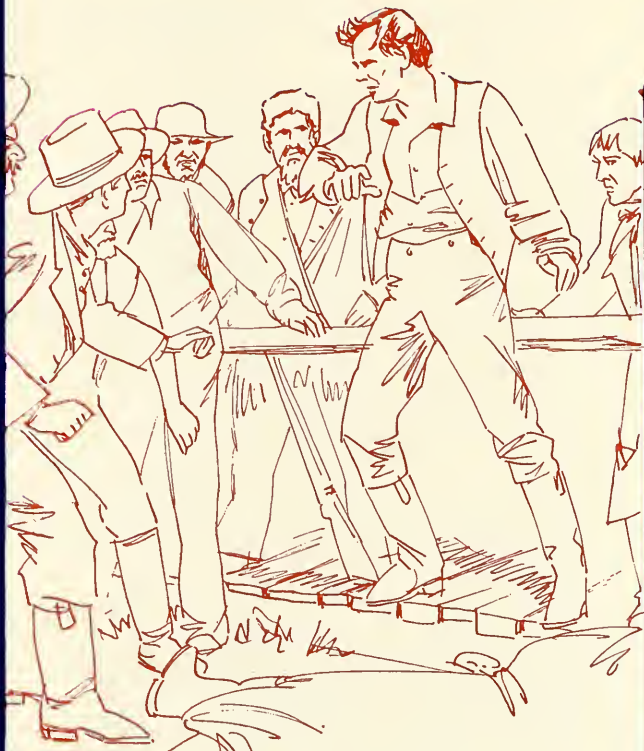


THE WONDER PICTURE OF THE CENTURY!

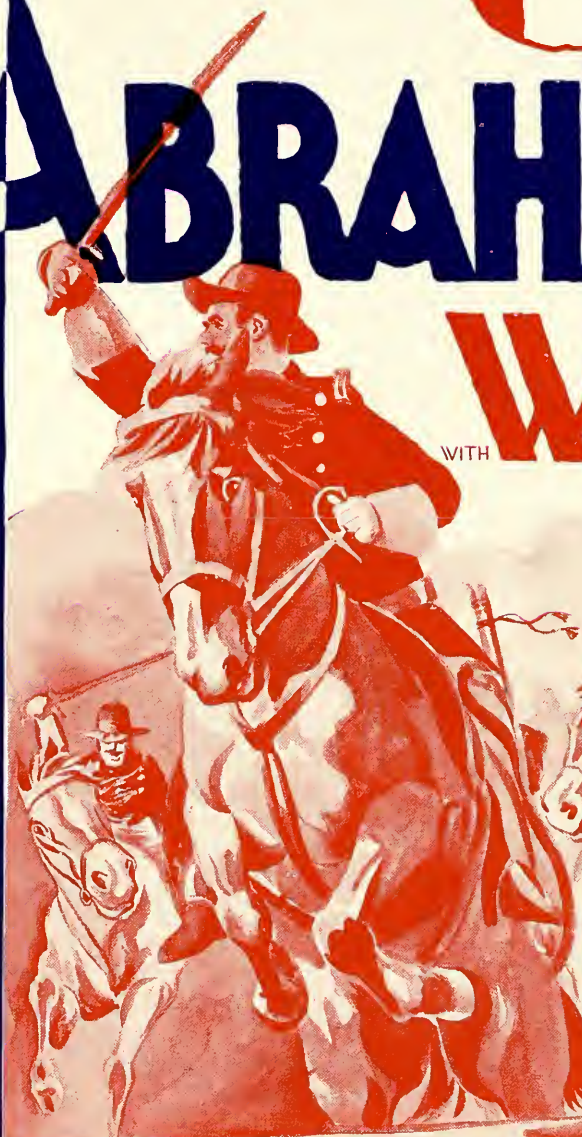


JOSEPH M. SCHENCK
PRESENTS

D.W.



GRIFFITH'S ABRAHAM LINCOLN WITH WALTER HUSTON & UNA MERKEL



ADAPTED FOR THE SCREEN BY
STEPHEN VINCENT BENET

STORY & PRODUCTION ADVISER
JOHN W. CONSIDINE JR.

UNITED ARTISTS PICTURE

UNSHACKLE THESE AND MAKE

Reach Your Patrons Through Libraries and Bookstores

The time is ripe for money making tie-ups with your local bookstores. Arrange with them for window displays of books featuring great men of modern history. By using stills and special displays on Lincoln they can stimulate strong interest of value to themselves and to you. Biographies, famous achievements of great men, are now being featured throughout the United States by bookstores selling at popular prices providing you with a ready made medium to help you advertise the life of Lincoln, the most beloved character in American history.

Libraries will be equally as eager to co-operate with you in stimulating interest in Lincoln literature. Below you will find a list of the most popular books written around the life of Lincoln. Clip the list and take it to your local library. Arrange with them for the distribution of bookmarks listing the books they have on Lincoln. Also interest them in a display of stills and advertising material available showing pictorially the life of Lincoln, the emancipator.

POPULAR BOOKS ON ABRAHAM LINCOLN

"LINCOLN"—By Godfrey Rathbone Benson
CharnwoodHolt
"LINCOLN THE LAWYER"—By Frederick
Trevor HillCentury
"ABRAHAM LINCOLN MAN OF LET-
TERS"—By RobinsonPutnam
"ABRAHAM LINCOLN—THE BOY, THE
MAN"—By James Morgan.....MacMillan
"ABRAHAM LINCOLN"—By John Torrey
MorseHoughton
"ABRAHAM LINCOLN"—By John George
Nicolay and John Hay.....Century
"CHARACTER SKETCHES OF LINCOLN"
—By Henry Bascom Rankin.....Lippincott
"LINCOLN"—By Nathaniel Wright Steven-
son.....Hutchison, Bobbs Merrill
"LIFE OF LINCOLN"—By Ida Minerva
TarbellMcMillan
"ABRAHAM LINCOLN"—By Emil Ludwig.....
"ABRAHAM LINCOLN"—By Carl Schurz,
Houghton
"ABRAHAM LINCOLN THE PRAIRIE
YEARS"—By Carl Sandburg.....Harcourt

"ABRAHAM LINCOLN" — By Anthony
GrossHarper
"LIFE OF ABRAHAM LINCOLN"—By
W. E. Barton.....Bobbs
"SOUL OF ABRAHAM LINCOLN"—By
W. E. Barton.....Doran
"EVERYDAY LIFE OF ABRAHAM LIN-
COLN"—By F. F. Browne.....Putnam
"LINCOLN THE WORLD EMANCIPA-
TOR"—By John Drinkwater.....Houghton
"ABRAHAM LINCOLN, AMERICAN STATES-
MAN"—By J. T. Morse, Jr.....Houghton
"PERSONAL TRAITS OF ABRAHAM
LINCOLN"—By Helen Nicolay.....Houghton
"SHORT LIFE OF ABRAHAM LINCOLN"
—By J. G. Nicolay.....Century
"LINCOLN MASTER OF MEN"—By Alonzo
RothchildHoughton
"LINCOLN"—By N. W. Stevenson.....Bobbs
"IN THE FOOTSTEPS OF LINCOLN"—By
Ida Minerva Tarbell.....Harper
"ABRAHAM LINCOLN"—By Brand Whit-
lockSmall

Catchlines

A picture without a parallel.

* * *

Lincoln, his life an epic of history; his heart, the well of human love; his strength, a fibre that held a torn nation together.

* * *

The Colossal adventure of a Great Heart sublimely pictured by the maker of "The Birth of a Nation".

* * *

The Wonder picture of the Century.

* * *

Lincoln, the champion of Brother Love.

* * *

A master of men, a political strategist, a Captain of Destiny, piloting a ship of state through a storm-tossed sea of selfishness and hate, guided only by the star of Great Love.

* * *

Another D. W. Griffith triumph that will live through the ages.

* * *

Battles rage, Sheridan rides, millions fume, history is written and Lincoln lives again in this supreme screen achievement.

* * *

A superb cast bringing to vivid life the great figures of one of the stormiest eras in the adventurous growth of our country.

* * *

Not the Lincoln of bronze monuments, but the Lincoln of flesh and blood, jesting, and loving, created by the foremost artists of the screen.

* * *

Walter Huston, as Lincoln, a masterly portrayal by a master artist.

* * *

The drama of a simple soul who rose to greatness through his sublime love for humanity.

* * *

A titanic spectacle marking the birth of a new screen era.

* * *

Moral obstacles, social oppositions, and political wars vanished before the majesty of his power and benevolence.

* * *

Champion of a nation, propelled by the consuming fires of an im-
passioned romance.

* * *

He piloted a tortured nation through the maelstrom of jealous
and hate to the harbor of brotherly love and understanding.

SILVER-MARSHALL RADIO DEALERS WILL HELP YOU ADVERTISE "ABRAHAM LINCOLN" WITH THIS NATION-WIDE TIE UP.

Silver-Marshall, Incorporated, manufacturers of radios and radio equipment, are co-operating with their dealers throughout the United States in order to help you advertise "Abraham Lincoln". They are furnishing their dealers with window banners and other attractive window displays.

Get in touch with your local Silver-Marshall dealer. Supply him with stills and photos for a window display. Make up an attractive lobby display featuring the Silver-Marshall radio.

You will find your local dealer ready and willing to co-operate with you to the fullest.

These are the dealers who are working one hundred per cent to co-operate with you in reaping a harvest of advance publicity for "Abraham Lincoln":

DISTRIBUTORS

Redding Radio, Inc.
1726 N. Charles St.
Baltimore, Maryland
Stern & Company, Inc.
210 Chapel Street
Hartford, Connecticut

Allied Elec. Supply Co.
118 Ninth Street
Pittsburgh, Penna.
Arnold Woodenware Co.
5209 Detroit Avenue
Cleveland, Ohio

L. R. Klose Electric
Kalamazoo, Michigan
H. T. Hackney Company
Broadway Viaduct
Knoxville, Tennessee
Wright & Wilhelm
Tenth and Jackson Streets
Omaha, Nebr.
Hyland Elec. Supply Co.
700 W. Jackson Blvd.
Chicago, Illinois
Electric Lamp & Supply Co.
1122 Pine Street
St. Louis, Missouri
Marshall-Wells Co.
Spokane, Washington
Electrical Spec. Co.
433 E. Larned Street
Detroit, Michigan
W. Bergman Hdwe. Co.
89 Oak Street
Buffalo, New York
Marshall-Wells Co.
Great Falls, Mont.
G. W. Myers Co.
Cameron and Mulberry Streets
Harrisburg, Penna.
R. C. F. Limited
75 Sherbourne Avenue
Toronto, Ont., Canada
Ackes, Baker & Gliewe
90 Exchange Street
Rochester, New York
Marshall-Wells Co.
Billings, Montana
H. E. Saviers & Son
42 W. Second Avenue
Reno, Nevada
The Electric Corp.
Ninth and Minna Streets
San Francisco, Calif.

Crescent Elec. Supply
779 Iowa Street
Dubuque, Iowa
Marshall-Wells Co.
Portland, Oregon
Marshall-Wells Co.
542 First Avenue, S.
Seattle, Washington
Marshall-Wells Co.
2824 Tenth Avenue So.
Minneapolis, Minn.
Turner Lippe Co.
37-39 William
Newark, New Jersey
The Electric Corp.
178 Tenth Street
Oakland, Calif.
Mossman-Yarnelle Co.
230 Pearl Street
Ft. Wayne, Indiana
Tracy-Wells Co.
Spring and Front Streets
Columbus, Ohio
Pilgrim Radio Dist. Co.
15 Warren Street
New York, New York
H. Coleman Co.
117 N. 7th Street
Allentown, Penna.
Herbrick & Lawrence
Nashville, Tenn.
Mutual Telephone Co.
Honolulu, Hawaii
State Radio Dist. Co.
245 Spring Street N. W.
Atlanta, Ga.
Barker-Jennings Co.
1000 Commerce Street
Lynchburg, Virginia
Bluefield Hardware Co.
Bluefield, West Virginia

Ohio Valley Hdwe. & Roof. Co.
Evansville, Indiana
Ogilvie Hardware Co.
217 Jones Street
Shreveport, La.
Louisville Tin & Stove Co.
621 W. Main Street
Louisville, Kentucky

Marshall-Wells Co.
Duluth, Minnesota
Bruner-Denman Radio Co.
1120 Union Avenue
Memphis, Tenn.
Redding Radio, Inc.
327 N. 16th Street
Philadelphia, Penna.



18—Two Col. Ad. Slug (Mat 10c, Cut 50c)

SEAT-FILLING IDEAS BOX-OFFICE HISTORY



13—Two Col. Ad. (Mat 10c, Cut 50c)

Art For Your Campaign

Use these two one column art heads of Lincoln in your newspapers, programs, flyers, and other advertising literature. They show Lincoln as a boy, and as a man. They will provide you with novel material for your small ad set-ups as well as regular newspaper ads and publicity.

They can also be used as "samples" for drawing contests. These illustrations will create keen interest in the schools as they give history students a perfect picture of the growth of Lincoln.



Walter Huston
featured in D.W. Griffith's
"Abraham Lincoln"

Above—24—One
Col. Sketch (Mat 5c, Cut 30c)



At Left—25—One
Col. Sketch (Mat 5c, Cut 30c)

Walter Huston
featured in D.W. Griffith's
"Abraham Lincoln"

CORRECTION

When ordering cuts 4 and 5 in the publicity reverse the numbering; i. e., for cut 4 order 5 and for cut 5 order 4. For the large Five column ad in the special feature section order cut number 19.

YOU WILL FIND THE SCHOOLS A BIG PATRONAGE BUILDER

Set the students talking by using all or part of these stimulating suggestions and you will create a word-of-mouth advertising campaign that will prove an avalanche for your box office. There are no greater names in history that offers a wealth of drama, colorful background, ideals, and pathos than in the life of Lincoln. These suggestions will help you bring them out.

History.

Offer a prize of free admission to the boys and girls of the various history classes in your local schools who reaches the highest average in a specially written test on American History during Lincoln's time. These questions can be arranged by the local school Principal. Such questions as, the important battles of the Civil War; the battle that turned the tide of the War; Northern Generals; Southern Generals; the manners and customs of Lincoln's day as compared with modern times, etc., would be appropriate.

English.

The best essays submitted on Lincoln to be worked in collaboration with the English teachers in your local schools! Such subjects as Lincoln's Strength, Lincoln as a story teller, Lincoln as an orator, Best poems on Lincoln, Comparison of Griffith's Lincoln with that of Sandburg's, Barton's, or Drinkwater's, Lincoln's Gettysburg Speech, his "house Divided" debate with Douglas, are all subjects that lend themselves to the study of English.

Art Classes.

In Griffith's "Abraham Lincoln" there is a wealth of material to appeal to the art students. Letters to the newspapers, theatre, or a committee of Judges in the schools, could be written on the following subjects and the best one to receive a ticket to the show or other worthwhile prize. What scene in the play appeared to you to be the most effective? Make sketch. Write a description of the dress worn in Lincoln's time, furniture used. Which do you find more artistic, the modern style, or style in Lincoln's era.

Character Training.

A general contest in the schools for all classes. The best essay on the following questions: "What trait of character in Lincoln do you admire most?" "What trait of character helped him most in becoming President?"

Special Lincoln Week.

Promote a special Lincoln Week in the schools through the co-operation of the local School Board and the Parent-Teachers Association. Have the debating societies reproduce the famous debate between Lincoln and Douglas. Have an authority present a lecture on Lincoln given in the school auditorium. Hold a contest among students on the comparison of character studies of Lincoln by famous authorities. Hold a special screening for members of the school board, teachers, and Parent-Teachers Association members and get their endorsements.

Lincoln Field Day.

Arrange with the Department of Public Schools for a Field Day in honor of Lincoln. Have the various classes meet near your local statue or memorial and hold a short ceremony that deals with the life of Lincoln. Hold competitive games between the various classes and distribute tickets to the winners.

Model of Lincoln's Cabin.

For the manual training departments of your local schools, charitable institutions, orphan asylums, give a ticket or a prize to the boy or girl submitting the best replica of Lincoln's cabin made out of wood. Cabins to be displayed in the lobby of the theatre. Judges to select the winners and the names of the winners to be announced from the stage on a certain date.

Drawings of Lincoln.

For classes in art in the public schools, private schools, colleges, etc., offer a prize to the student submitting the best free hand drawing of Walter Huston's "Lincoln". Have these displayed in the lobby and the winner announced from the stage at a certain date.

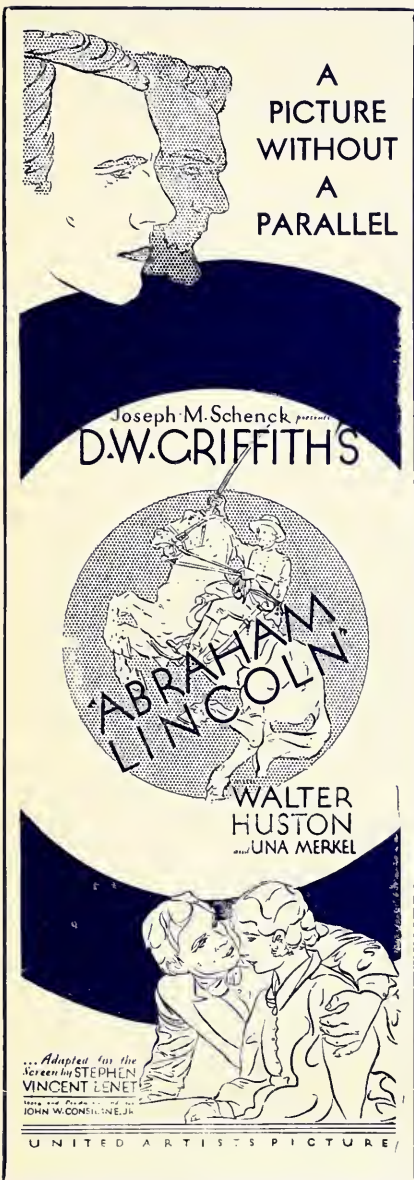
Statues of Lincoln

For your information there is listed below memorials or statues to Lincoln in the various cities of the United States. Arrange for a competitive analysis of your local statue among the various grades in your schools offering the class submitting the best essay an invitation to see the picture as guests of the management. Have the essays carry a description of the monument or memorial—description of Lincoln as shown by the statue, and the meaning of the memorial, etc.

BOSTON, MASS. Lincoln Memorial in Bronze at Entrance to the Commons
BUFFALO, N. Y. Lincoln Statue
BURLINGTON, WIS. Lincoln Statue
BROOKLYN, N. Y. Lincoln Plaque on Brooklyn Memorial Arch
CLEVELAND, OHIO. Lincoln Military Monument
CHICAGO, ILL. Lincoln Fountain
CHICAGO, ILL. Lincoln Statue in Lincoln Park
CINCINNATI, OHIO, Statue of Lincoln in Lytle Park
CINCINNATI, OHIO, Statue of Lincoln in Avondale

FREEPORT, ILL. Lincoln Statue
GETTYSBURG, PA. Lincoln Memorial
HILLSBORO, N. D. Statue of Lincoln
HODGENVILLE, KY. Lincoln Statue
JERSEY CITY, N. J. Lincoln Memorial Entrance to West Side Park
LINCOLN, NEB. Lincoln Statue
LOUISVILLE, KY. Lincoln Statue
MUSKEGON, MICH. Lincoln Statue
NEWARK, N. J. Lincoln Statue
NEWARK, N. J., VanHorn Lincoln Memorial in Courthouse
NEW YORK, N. Y. Lincoln Statue
NEW YORK, N. Y. Lincoln School
PHILADELPHIA, PA. Two Statues of Lincoln
PORTLAND, ORE. Lincoln School
SPRINGFIELD, ILL., Tomb, Catacomb and Monument in Oakridge Cemetery
TOPEKA, KAN. Statue of Lincoln
WEBSTER CITY, IOWA. Statue of Lincoln
WASHINGTON, D. C. Lincoln Memorial

"ABRAHAM LINCOLN appeal for



11—One Col. Ad. (Mat 05c, Cut 30c)

THE mighty Lincoln, the Lincoln of the funny stories, Lincoln the loyal lover, again lives and speaks via the talking screen. Once again the opportunity is given the world to laugh, cry and thrill at the life story of one of the world's greatest figures.

Here is a story of laughter, heart-break, triumph and adventure; freighted with poignant drama, thrilling with the turmoil of stirring conflict and surcharged with the clash of human emotions. There is no character in fiction, no fancied creation of an author's brain that holds the palpitating drama found in the life story of Abraham Lincoln. With this material in the hands of D. W. Griffith, the master-craftsman who gave the world the classic of classics, "The Birth of a Nation", is convincing evidence that this drama of a great man's life will be entertainment of the highest order.

Lincoln's transition from boyhood to man runs the gamut of human emotions. His determination to secure an education, his physical prowess, his tender romance whose consuming fragrance guided his footsteps toward conquering heights, will strike a responsive chord in the hearts of the millions who know, love and revere Lincoln.

There is a thrill as he vanquishes his political foe in his classic "House Divided" debate; there is exultant joy at his successful termination of the hectic campaign of 1860; and there is heart tugging pathos as the shoulders of this man freely accepts the ponderous burdens of a nation rent asunder by civic strife and dissension.

The cast is as superb as the characters they represent. Among them will be found the names of great favorites, artists of unquestioned magnitude. Walter Huston, noted stage and screen star, plays the role of Abraham Lincoln, Jason Robards as Herndon, Una Merkel as Ann Rutledge, Hobart Bosworth as Robert E. Lee, Frank Campeau as Sheridan, Kay Hammond as Mary Todd, Ian Keith as Booth, and Ralph Lewis, Henry Kolker, Lee Shumway, Robert Haines, and many others representing prominent characters of Lincoln's time.

The life story of Abraham Lincoln offers the entertainment world a drama unsurpassed in its dynamic heart interest, vibrant thrills, appealing romance, and chuckling humor. To see "Abraham Lincoln" is to thrill at a drama of one of America's most beloved of immortals!

Sell the Romance With These Mag

RESEMBLANCE CONTEST.

Hold a resemblance contest in conjunction with your local newspaper, contest to be for the boy in your town who best resembles Lincoln as a boy, and the man who best resembles Lincoln as the man. Offer a worth-while prize to the winner. Photos to be sent to the newspaper, the editors to act as judges, and the winning photographs published. Additional publicity can be gained by having the winners appear personally at various functions, meet the city officials and attend the theatre at a certain time.

COMMERCIAL BUSINESS NAMED LINCOLN.

Offer a prize to the one sending in the greatest number of business firms in your town named Lincoln, and their addresses, such as Lincoln restaurant, Lincoln Hotel, Lincoln Bank, Lincoln Library, Lincoln Shoe Shop, Lincoln Street, etc. You may find a small shop named Lincoln situated in the outskirts of the town that would prove the "catch" to the contest.

TIE UP WITH LINCOLN AUTOMOBILES.

Arrange a parade of Lincoln cars through the streets of your town, window displays, distribution of circulars, on the angle "Lincoln, the outstanding character of American history, Lincoln, the outstanding car of the automobile industry"!

WORD CONTEST WITH THE WORD "ABE."

Hold a contest among your schools offering a prize or tickets to the pupil who can list the most words with the triplet "Abe" in it which must show up solidly in the word written. Such words as Abed, Abeyance, Label, Tabernacle, Annabel, and many others are good examples. Have them list as many words as they can think of and underline the triplet "abe" in each.



17—Col. Ad. Slug

THE OUTSTANDING MASTERPIECE OF TODAY, TOMORROW AND FOR ALL TIME—THE WONDER PICTURE OF THE AGE

Fashioned by the Genius Who Gave
the World "The Birth of
a Nation"

JOSEPH M. SCHENCK
presents
D.W. GRIFFITH'S
"ABRAHAM
LINCOLN"
with
WALTER HUSTON
and **UNA MERKEL**
Adapted for the Screen by
STEPHEN VINCENT BENET
Story and production adviser
JOHN W. CONSIDINE JR.
UNITED ARTISTS PICTURE



15—Three Col. Ad. (Mat 20c, Cut 75c)

It was a beautiful midsummers day. A lazy stream languorously glided by following the course of its destiny. Seated on the bank was a boy and a girl, both gripped in the awkward silence of lovers. The boy, tall, gaunt, ungainly, yet with a face that shone with tender kindness, gazed meditatively at the limpid waters. The girl, effervescent with the sparkling charm of youth, found in the peaceful waters the mirrored picture of romantic happiness.

A Radio Talk

The boy broke the silence with the story of a pretty girl whose feminine characteristics were a counterpart of the girl to whom he was speaking. A gentle flush suffuses the girl's cheeks.

"What I would like to know about that girl," said the boy, "is, did she ever think of gettin' married?"

"Well, maybe," responded the girl softly.

"Because if she does," said the boy drawing nearer, "There's a man hangin' around close by that's a pretty good catch. He's a big merchant—owner of three big stores—all bankrupt. He is ugly, too. His paw says he's been cut out with an axe. But he thinks this girl the most beautiful flower on God's green earth!"

The girl drew closer. She looked tenderly up into his honest face.

"I think it is the dearest, kindest, most beautiful face in the world!" The boy takes her gently in his arms, the first girl he has ever loved.

That, my friends, is a love tryst that harks back to the year 1834 in the state of Illinois and marks the beginning of a life surcharged with devotion and self sacrifice, built upon the foundation of a boundless and all consuming love.

has an all - MAKE IT PAY!

of Loveable Abe netic Sales Ideas

LOCAL PEOPLE NAMED LINCOLN.

Invite all people with the last name of "Lincoln" or all people with the surname of "Abraham" as special guests to see the show.

WORDS FROM THE NAME ABRAHAM LINCOLN.

How many individual words can be made from the letters appearing in the name "Abraham Lincoln". Offer a ticket to the ones sending in the greatest number of words found in the name of "Abraham Lincoln".

LINCOLN ENGRAVINGS.

The public library holds invaluable material for use in your theatre or lobby, such as etchings, engravings, cartoons and clippings from periodicals during the time of Lincoln. These could be borrowed, placed in a glass enclosed case and displayed in your lobby or foyer. There might be a local patron of historical pieces who has made a collection of articles directly associated with Lincoln, if so ask for the loan of them for display purposes.

CARD SETS FOR DISTRIBUTION.

Take the character drawings found elsewhere in this press book and make up cards 2 x 3 in size. Use these cuts, one on each card, together with a little copy and theatre imprint. In the corner of each card print a large letter taken from the word Abraham Lincoln. Distribute these cards to the smaller grades in your schools and offering free admission to the boy or girl who by exchanging cards brings to the theatre a complete set wherein the name of Abraham Lincoln has been completely spelled. This is a great stunt to excite interest among the younger school children.

FFITH'S
SPECTACLE
n Lincoln"
ISTS PICTURE

(Mat 05c, Cut 30c)

The characters that enacted this sweetly scented episode were Abraham Lincoln and Ann Rutledge.

The tensioned years of 1860 to 1864 are only a part of the life story of Abraham Lincoln shown at the theatre next week. In his short span of life he enacted a drama that cannot be equaled in the realm of fiction. His life was one that gives to the motion picture screen the most outstanding drama of 1930.

With a Punch

You will be astonished by Lincoln's ability to overcome innumerable obstacles. You will be charmed with the sensitive romance that came into his life. You will chuckle at his anecdotes and his keen sense of humor. You will thrill at the fountain of power that caused him to receive the highest honor any nation can give him, a leader among men.

D. W. Griffith, the idealistic master of screencraft, who gave you that never to be forgotten epic, "Birth of a Nation," also gives you "Abraham Lincoln". The story is by Stephen Vincent Benet, author of the celebrated novel, "John Brown's Body".

Griffith has surrounded Lincoln with a superb cast, a cast as great as the characters they represent. Walter Huston, noted stage and screen star, plays the part of Abraham Lincoln. Others are: Jason Robards as Herndon, Una Merkel as Ann Rutledge, Hobart Bosworth as Robert E. Lee, Frank Campeau as Sheridan, Kay Hammond as Mary Todd, Ian Keith as Booth, and many others.

The Life of Abraham Lincoln is as refreshing as it is dramatic. It is as entertaining as it is interesting. It is another D. W. Griffith achievement that will live long in the hearts and minds of men and women.

Joseph M. Schenck presents
D.W. GRIFFITH'S

WALTER HUSTON
UNA MERKEL

"ABRAHAM LINCOLN"

with
WALTER HUSTON
and **UNA MERKEL**

... Adapted for the
Screen by **STEPHEN
VINCENT BENET**
Story and Production Advisor
JOHN W. CONSIDINE, JR.

UNITED ARTISTS PICTURE

16—Three Col. Ad. (Mat 20c, Cut 75c)

WINDOW TIE-UPS

ANTIQUÉ SHOPS.....	7, 11, 57, 71
BEAUTY PARLORS.....	Pub. 3, Pub. 15
BEDS AND BEDDING.....	21
BOOK STORES.....	7, 11, 40, 44, 72
CAMPER'S SITES.....	121
CARPETS AND RUGS.....	43, 46, 72
COSTUMERS.....	25, 43, 72, 118, 150
DANCING SCHOOLS.....	43
FURNITURE.....	40, 42, 46, 71, 72, 95, 128
HABERDASHERS.....	Pub. 7, Pub. 13, 40, 42, 55, 72
INTERIOR DECORATORS.....	42, 72
JEWELERS.....	75, 116, Pub. 3
LAMPS.....	128
LINGERIE.....	21
MAKE-UP SHOPS.....	Pub. 3, Pub. 15
MEN'S APPAREL.....	Pub. 7, Pub. 13, 37, 40, 42, 55, 72
MEN'S HATS.....	18, 40, 55, 74, 105
MEN'S SHOES.....	55
MUSIC STORES.....	58
OPTICAL STORES.....	74, 108
PICTURE FRAMES.....	44, 95
PIPES.....	7
RECRUITING STATIONS.....	140
RIDING ACADEMIES.....	18, 134, 135, 136, 140
STATIONERY.....	71, 72, 95
THEATRES.....	116, 118
WOMEN'S APPAREL.....	25, 46, 117
WOMEN'S HATS.....	25, 150
CANDY, GIFTS, FLOWERS, ETC.: (Two Lovers).....	13, 21, 25, 105

The Wonder Picture
of the Century
With a Great Cast
Including
WALTER HUSTON
UNA MERKEL
IAN KEITH
KAY HAMMOND
JASON ROBARDS
LUCILLE LAVERNE
FRANK CAMPEAU
HELEN WARE
HOBERT BOSWORTH

Joseph M. Schenck presents
D.W. GRIFFITH'S

WALTER HUSTON
UNA MERKEL

"ABRAHAM LINCOLN"

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WALTER HUSTON
and **UNA MERKEL**

... Adapted for the
Screen by **STEPHEN
VINCENT BENET**
Story and Production Advisor
JOHN W. CONSIDINE, JR.

UNITED ARTISTS PICTURE

12—One Col. Ad. (Mat 05c, Cut 30c)

A SENSATIONAL EXP FOR ALERT

BUILD GOOD WILL BY WORKING WITH YOUR HOME ORGANIZATIONS—

The dramatically tragic life of Abraham Lincoln is of never forgotten interest in the minds of the American public. His greatness, and historical value that he has given this country makes him one of the most beloved of immortals. There are various civic organizations in your town that will be more than glad to co-operate with you to the extent of impressing your theatre patrons of the realistic drama in Lincoln's life.

The American Legion and the Veterans of the Foreign Wars should be solicited to aid you in this respect, along the angle that "Lincoln fought to keep the Union together—The American Legion and Veterans of Foreign Wars fought to bring peace to the world"! If either of these two organizations are holding a drive work with them. Hold special benefits, parades, or a special Legion Night.

Invite the members of your local G. A. R. to attend the show as your guests. Arrange for them to be taken to your theatre in a body. Secure automobiles for their conveyance with banners stating "Pay homage to Lincoln, Commander-in-Chief of the Grand Army of the Republic".

If you have any members of the Grand Army of the Confederacy in your town invite them also.

Show your local Y. M. C. A. officials how the life of Abraham Lincoln exemplified the teachings of christianity. Solicit their co-operation and help in putting it over.

The Life of Abraham Lincoln shows upright ideals and character and proves a perfect model for the modern boys of today to pattern after. Therefore, the Boy Scouts would aid in publicising this production. Invite them to a special showing and have them march to the theatre in a body carrying banners.

Abraham Lincoln was a big brother to the South, the Army, and his public, a fine example of the Big Brother Movement. If you have a local branch in their town solicit their co-operation. In some towns this movement is handled by local lodges and civic organizations. Get in touch with the Local head of the Big Brother Movement and invite their membership (which is quite small) to a special showing. Approach the newspaper editor on the question of an editorial on the meaning of the Big Brother Movement and its close connection with the life of Abraham Lincoln.

Send special invitations to the officers of the following organizations, get their endorsements, and have them carry your advertisement for the picture to the rest of their members. You can use these endorsements for lobby displays and newspapers. Clubs to be solicited are:

American Library Association
Kiwanis Club
Rotary Club
Lions Club
Civitan Club
Elks Club
Knights of Columbus
Women's Club
Masonic Club
Chamber of Commerce
Parent-Teachers Association



A Marquee Display That Lures Cash Into Your Box Office

A three-sided cabin painted on oilcloth and mounted on frames together with a large cut-out head of Lincoln for each side would make an eye catcher for the top of your marquee.

Cut-outs of the charging horse from the twenty-four sheet mounted on compoboard also provides a distinctive display. Your artist can also draw you enlargements taken from the stills or posters of the famous characters in this production such as Lee, Grant, Mary Todd, Douglas, and Lincoln. By using just the heads with Lincoln a little larger and grouping them in one display with a spotlight thrown on them, would give your passersby a reason to buy tickets.

Oratorical Contest

Hold an oratorical or elocution contest among the various grades in your local schools. Start this well in advance of the showing of the picture and stimulate interest by offering a medal or cash prizes to the winners. Your school officials will be eager to co-operate with you to the fullest owing to the fact that the stunt is a decided educational stimulant.

Select one of the subjects listed below. Arrange for the schools to select winners from each class, they in turn to compete for the best to represent the school. The winners from each school to compete on your theatre stage for the grand prize.

Here is a chance to get a bombshell of advance publicity through inter-school rivalry.

Subjects adaptable for a contest of this kind are:

"The Life of Lincoln".
"Lincoln, the Greatest Story Teller".
"His Gettysburg Speech".
"His 'House Divided' debate with Douglas".
"Lincoln's Character".
"Lincoln as President".

The Most Significant
Motion Picture
Ever to Come to the
Talking Screen

JOSEPH M. SCHENCK
PRESENTS

**D.W. GRIFFITH'S
ABRAHAM LINCOLN**

WITH **WALTER
HUSTON**
AND **UNAMERKEL**

UNITED ARTISTS PICTURE

A titanic spectacle mirroring the adventurous career of a great master of men. No picture made in the last ten years can compare with this vital romance of humanity's great champion who lived with mercy toward all and malice toward none.

ADAPTED FOR THE SCREEN BY
STEPHEN VINCENT BENET
STORY & PRODUCTION ADVISER
JOHN W. CONSIDINE, JR.

Well Known Faces That Will Stimulate Interest in Lincoln



Abraham Lincoln



John Wilkes Booth



Ann Rutledge



Ulysses S. Grant



Robert E. Lee

22—Thumbnail Character Heads (Mat of Series 10c; Cuts each 30c)

Well-known faces such as Grant, Lee, Sheridan, Mary Todd, and Booth are immediately associated with Lincoln's Life. By taking the one column cut of Lincoln found

elsewhere in this press book you have a set which will prove valuable to you in advertising this production. Use them on cards to be distributed through the schools as explained elsewhere in detail, plant them in the newspapers, sprinkle them through your programs, ad copy, heralds, etc. They are genuine interest creators.

LOTTATION MOP-UP SHOWMEN

A TEN THOUSAND WORD SERIALIZATION

AN intimate glimpse into the dramatic life of "Abraham Lincoln" is found in the special 10,000 word serialization now available for your use FREE OF CHARGE at any United Artist Exchange. Newspapers will be glad to feature this public interest special because it offers the thrill, the pathos, the heart throbs found in Lincoln's Life. This story has been written from the picture by a prominent author and is divided into chapters so that a newspaper can run it for one week or longer preceding the run of the picture.

Be sure and place it in the editor's hands as far in advance as possible in order to be sure of its acceptance. Also supply them with stills and half-tones for illustrations. Suggested stills will be found at the head of each chapter.



"ABRAHAM LINCOLN"
the central figure of D.W.
GRIFFITH'S Spectacular Romance

23—One Col. Lincoln Silhouette
(Mat 05c, Cut 30c)

The World knows Lincoln, every American worships his memory but a great majority do not know or realize the many heartaches, struggles, obstacles, that he had to overcome, nor the romance of his life. In order to present Lincoln in all of his greatness it was necessary for D. W. Griffith to delve into the archives of history. What he has brought to the surface not only appears in the picture but also in this unusual serialization.

Your readers will marvel at Lincoln's capacity to carry burdening heartaches; they will revel in his keen sense of humor; they will respond to the pathetic kindness of his appealing love affairs; and they will thrill at his dynamic power in holding a torn and divided nation together.

This serialization is a powerful feature in itself. Make use of it.



21—Three Col. Cartoon (Mat 20c, Cut 75c)

A Cartoon Feature for Your Newspaper

Newspapers are all clamoring for novelty. Here is a cartoon on "Abraham Lincoln" that is replete with interesting highlights from the story. Make use of it for your newspaper publicity, throwaways, special heralds or programs. It will arouse interest wherever shown.

By using the cartoons as a sample you can interest art classes in a cartoon contest for the one who can present the best cartoon dealing with political problems during Lincoln's time. Advise contestants to go to the public library for their information. This contest can be worked with the newspapers for the best and most original cartoon that was popular during Lincoln's time. Offer a prize and arrange with the newspaper to run a series of submitted cartoons.

Highlights From D. W. Griffith's Mammoth Spectacle "Abraham Lincoln"



20—Five Col. Cartoon Strip (Mat 40c, Cut \$1.25)

THE LIFE OF ABRAHAM LINCOLN "TOLD IN VERSE"

Born of lowly parents in an obscure backwoods town
This barefoot boy began to plod the pathway to renown;
He burned the midnight oil to gain the principles of law
To arm himself in sympathy for human wrongs he saw.

A man of peace innately, he avoided any brawl
And made a thing of humor of aggressions one and all;
Until Bully Armstrong rashly forced him into fight—
The Abe uncoiled and crushed him with his brawny might.

By sweet Ann Rutledge charmed, one day Lincoln fell in love;
But as their troth was plighted, God took Ann's soul above,
Chastening the soul of Lincoln, leaving his heart a shell,
A heart that had to brave the world and hide its pain as well.

He routed Stephen Douglas with his "House Divided" debate
That electrified the country and saved the ship of State;
His candidacy followed; his leadership deserved
Went victorious with the slogan, "The Union Be Preserved!"

His homely, awkward aspect caused Mary Todd to smile,
But his rugged virtues helped him to pass the trial;
She somehow sensed the future of this diamond in the rough,
So she became Dame Lincoln readily enough.

In Ford's Theatre, Washington, in eighteen sixty-five
The great war President's fatal hour arrived;
With mercy toward all and malice toward none,
Lincoln, the Emancipator, died by a dastard's gun.



POSTERS



3 SHEET NO.1



6 SHEET



3 SHEET NO. 2



1 SHEET NO. 1



WINDOW CARD



1 SHEET NO.2

Joseph M. Schenck presents

D. W. GRIFFITH'S "ABRAHAM LINCOLN"

with WALTER HUSTON and UNA MERKEL

UNITED
ARTISTS
PICTURE

Adapted for the screen by STEPHEN VINCENT BENET

Story and Production Advisor
JOHN W.
CONSIDINE, Jr.

PUBLICITY SECTION

GRIFFITH FINDS VOICE POWERFUL FACTOR IN ACHIEVING EFFECTS FOR "LINCOLN"

Screen's Master Craftsman and Enthusiastic Champion of the
Talking Picture Claims Latest Screen Spectacle
Greatly Aided by Use of Sound

Talking pictures have their boosters and knockers among the millions of motion picture fans throughout the country, but from a purely professional point of view, the speaking films have added the greatest single impetus to the screen since the nickelodeon gave way to the modern picture palace costing millions of dollars.

One of the greatest boosters of talking pictures is D. W. Griffith, the pioneer United Artists producer-director, who is responsible for most of the screen reforms of today and whose "Abraham Lincoln" is scheduled to open at the.....theatre next..... History records that he made the first attempt to commercially popularize screen dialogue when he employed the Kellum process nine years ago in vocalizing "Dream Street."

"If talking pictures accomplish nothing more than recreating for us in sight and sound the world's greatest historical moments," says Griffith, "they will have done more for education and the preservation of culture than any other invention since the birth of type."

One of these moments Griffith reproduces in "Abraham Lincoln" when Stephen A. Douglas and Lincoln meet on the platform in that remarkable series of debates which overnight raised Lincoln from obscurity to national fame.

"A debate is a dull thing at its best," said Griffith, "or so I thought. But I have discovered that all my pre-conceived opinions regarding dramatic screen possibilities have radically changed now that speech is one of our main ingredients."

"Silent, that debate would have bored even me, its director, but clothing it with the life of words makes it a human thing, with that homely, infectious humor that underlay Lincoln's argumentative moods even in so vital a thing as the preservation of the Union."

"Dialogue makes 'Abraham Lincoln' a more human and sympathetic a document than a thousand reels of silent film could have made it. Some will point to 'The Birth of a Nation' and say that it was human despite its lack of sound. Pride of creation forces me to agree with this contention, but only in part. How can I say that it would not have been even a greater picture if we could have heard Lillian Gish and Henry Walthall speaking their lines?"

"I was perhaps the first to realize the value of sound in pictures. 'The Birth of a Nation,' when it toured the United States as a roadshow, was the first screen production to utilize sound effects. True, the effects were simulated by mechanical processes backstage, but they were none the less effective."

"I have found that sound is of tremendous assistance in developing montage or tempo. Before the era of dialogue, we were obliged to rely solely on plot construction and characterization for tempo. This method made for good, solid drama. Now, however, we can add to those two ingredients the third element of speech,



Scene from D.W. Griffith's
"Abraham Lincoln"

6—One Col. Scene
(Mat 05c; Cut 30c)

with its multiplicity of shadings and nuances.

"Dramatically, the screen has about reached its peak with the reproduction of realistic speech and action. We will fool with many other innovations—color and wide film and perhaps stereoscopic effects—but those are the side lines of the three major fundamentals—talk, character and movement."

Griffith worked with a cast of 112 speaking actors in this most ambitious undertaking of his career. The title role of "Abraham Lincoln" is portrayed by Walter Huston, while Kay Hammond plays "Mary Todd"; Una Merkel, "Ann Rutledge"; Jason Robards, "Herndon"; Lincoln's junior law partner; Ian Keith plays the assassin, "John Wilkes Booth," and Hobart Bosworth and Frank Campeau are cast as "Lee" and "Sheridan" respectively.

JOSEPH M. SCHENCK
presents

D. W. Griffith's "Abraham Lincoln"

with
Walter Huston
and
Una Merkel

Adapted for the Screen by
STEPHEN VINCENT BENET

UNITED ARTISTS PICTURE

Story and Production Advisor
JOHN W. CONSIDINE, JR.

Personally Directed by
D. W. GRIFFITH

Continuity and Dialogue by Stephen Vincent Benet and Gerrit Lloyd;
Photographed by Karl Struss; Settings by William Cameron Menzies;
Executed by Park French; Music Arrangement by Hugo Riesenfeld;
Production Manager, O. O. Dull; Edited by James Smith and
Hal C. Kern; Associate Dialogue Director, Harry Stubbs; Sound
Recorder, Harold Witt; Production Staff, Raymond A. Klune
and Herbert Sutch; Costumes by Walter Israel

THE CAST

Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay (Secretary to the President)	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

THE STORY

On February 12th 1809, amidst agitation between the North and South; a boy is born to Tom and Nancy Lincoln in a corner of a one-room log cabin during a tempestuous February storm. The parents name the boy Abraham.

At the age of twenty-two, young Lincoln, six feet three inches in height, "the ugliest and smartest man in New Salem, Ill." is the clerk in D. Offut's general store where he sells calomel, warming pans, Bibles, and sometimes extracts teeth.

In the spring of 1834, Abe is courting Ann Rutledge. The courtship terminates abruptly when Ann becomes ill of fever and dies. Abe is depressed and broken-hearted.

Three years of intense living heal the wound somewhat. Lincoln has been to the Legislature, fought in the Indian war as Captain of Volunteers and has been certified to practice law. His horse and saddle bags, his only possessions, are taken away from him to pay a debt.

At a ball in the home of former Governor Ninian Edwards, Lincoln meets Mary Todd. At first she laughs at Abe's homeliness and awkwardness, but later falls in love with him.

Two years later, at the home of Mrs. Francis, Mary and Abe meet again. Lincoln begs forgiveness, and he and Mary are married that night. Lincoln's reputation as a debater wins him an overwhelming majority as candidate for the presidency for the Republican Party. Lincoln is elected.

Shortly after, John Brown and his Abolitionists have captured the armory at Harper's Ferry. John Wilkes Booth, a loud and fanatic exhorter, cries out for guns and volunteers to avenge Harper's Ferry. Thus, the great Civil War begins. Lincoln is firm on one point; the Union must be preserved no matter what happens.

The fall of Fort Sumpter marks the beginning of bloodshed. In Washington thousands of men in uniform are marching to the mournful tune of "John Brown's Body" as the soldiers in grey mobilize at Richmond.

Bull Run is lost. Washington is threatened. Mrs. Lincoln complains to Abe because their stay in the White House seems almost over and the possibility of capture seems imminent. "Mary," he says, "I've hung my hat here, and here it stays until they knock it off with a bayonet. From now on I'm going to run this war."

He makes a personal and unheralded visit to one of the battlefields and wanders into an official tent where a court martial is in progress. When the defendant turns around, Lincoln in his kindly way, asks the boy to explain his actions. The boy relates how in the midst of battle the mutilated form of his dead friend loomed up in front of him and momentarily out of his head, he threw away his rifle and took to his heels. The boy is pardoned and ordered back to his regiment.

The signing of the Emancipation Proclamation which frees millions of slaves, intensifies the struggle and Lincoln is urged by his Congressmen and colleagues to end the war. Lincoln answers that he, too, would like to end the sorrow and bloodshed and have peace, but "we want everlasting peace, and we can have that only by preserving the Union."

Lincoln finally selects Grant to lead the Union forces. Things look bad for the Union. While in conference with Secretary of War Stanton, Lincoln receives the news of Sheridan's defeat. Lincoln tells Stanton of his vision of a ship with white sails before each victory, and the vision has just come to him.

Out on the battlefield, Sheridan is leading his routed men in the celebrated ride that is to stem the tide of Confederate victory. Onward they charge, and in one of the most spectacular engagements of the war, Sheridan emerges triumphant. Again Lincoln is with Stanton when news of Sheridan's great victory comes.

The war is nearly ended. The last of the Confederate forces under Lee go down to defeat before Grant's army and the war is over.

On the night of April 14, 1865, Lincoln is speaking from a box at Ford's theatre, "—with malice toward none; with charity for all; with firmness in the right as God gives us to see the right—to bind up the nation's wounds—and cherish the peace. Thank you—God bless you all." There is a great demonstration. The play has just begun when Booth steals into Lincoln's box, and a pistol roars. A woman screams out: "Mr. Lincoln has been shot." The uproar in the theatre gives way to the tremendous sobbing of an unseen multitude. Then a grave voice calls out: "Now he belongs to the ages."

LINCOLN ROMANCE PROVES PUZZLING

"Honest Abe's" Reason for Jilting
Mary Todd is Still a Mystery

To be jilted is an experience in tragedy which occurs to but few women, yet Mary Todd was jilted, and by no less a person than Abraham Lincoln.

This peculiar phase of Lincoln's character, when he was so frightened as to run away from the prospect of marriage into the most aristocratic family in the West, is revealed in D. W. Griffith's United Artists production, "Abraham Lincoln," which is scheduled to open at the..... theatre next.....

Innumerable psychologists and friendly biographers have tried to excuse Lincoln's behavior with conflicting theories. Some believe that the future President, who was shy and highly sensitive, was a victim of nerves on the night of the wedding and as a further development of that condition became temporarily deranged. It is known that he wandered the woods abstractedly for days.

Others contend that the memory of his boyhood love for Ann Rutledge proved so strong that it conquered his reasoning mind and thus caused him to jilt Mary Todd.

Whatever the cause, Lincoln was a character that would delight all modern psychologists. His wedding day misadventure was but an echo of a somewhat similar conduct when Miss Rutledge died. Lincoln, grieving over her untimely death from fever, lived like an animal for five days in the woods until his normal mind functioned.

Several days after his return it stormed and Lincoln ran to Ann Rutledge's grave and covered it with his body so that the rain would not beat down upon her.

Lincoln eventually married the proud Mary Todd, but not until a year and a half after he had jilted her. Historians are puzzled as to why this aristocratic young woman, then one of the most sought after belles in the Western Empire, should have wanted to marry a country lawyer with no seeming future when she could have married Stephen A. Douglas, a presidential candidate and one of the greatest politicians of the time.

Miss Todd, however, had a faculty for divination. She had made the statement on innumerable occasions that she was destined to marry a man who would become President of the United States. It was her ambition and peppery tongue, historians believe, which were largely instrumental in developing Lincoln's latest genius for political expression.

The cause of Lincoln's strange conduct on his wedding night is definitely obscured in a maze of theory and contradiction, yet this episode in his life is one of the most illuminating to scholars. Griffith has reproduced this scene faithfully, with all its underlying pathos and drama.

The cast of "Abraham Lincoln" includes Walter Huston, playing the title role; Kay Hammond, portraying "Mary Todd"; Una Merkel, as "Ann Rutledge"; Jason Robards, as "Herndon"; Lincoln's junior law partner and friend; Ian Keith, as "John Wilkes Booth"; Hobart Bosworth, as "Lee"; Frank Campeau, as "Sheridan," and Lucille La Verne, playing an important character part.

Every historical character appearing in "Abraham Lincoln," the mammoth screen romance of Lincoln's life, scheduled to open at the..... theatre next....., bears a striking resemblance to the original, according to D. W. Griffith, who made this all-dialogue epic for United Artists. Griffith insists that no detail was lost in the recreation of faces and facts for his first big historical romance since "The Birth of a Nation."

More than 112 of the best known character actors on the stage and screen appear in the picture. This tremendous cast is headed by Walter Huston, as "Lincoln"; Kay Hammond, Una Merkel, Ian Keith, Jason Robards, Hobart Bosworth, Frank Campeau and Lucille La Verne.

Advance Stories

Cast of Internationally Known Notables Griffith Considers Talkers Constructive Force in Advancing World Civilization

"Lincoln" Characters

Faithful to Originals

It is the belief of D. W. Griffith, the noted producer-director of "Abraham Lincoln," United Artists' spectacular and romantic life of the Emancipator scheduled to open at the theatre next-----, that the greatest historical events of the present and future will be handed down to posterity by means of the talking picture.

"We can properly gauge their importance to us by asking a simple question," said Griffith. "If talking pictures had been invented two thousand years ago, how much further advanced would our culture and understanding be today?"

"The answer, of course, is obvious. Among other things we would now have a clearer conception of the life of Christ. I am sure that the news reels would have followed him and record his actions during those mysterious years when he was absent from the ken of men.

"We would now be hearing his voice, preaching his doctrines of brotherly love, scolding the money lenders and confusing the wise men.

"Likewise, we might now be seeing and hearing the cold-hearted Nero as he fiddled an accompaniment to the destruction of Rome. In that brief glimpse of him we would learn all there was to know about his complex character."

"Suppose," continued Griffith, "we could hear Lincoln's or Washington's voice—Napoleon's; or listen to Patrick Henry delivering his fiery 'Liberty or Death' speech before the Colonial Congress, wouldn't those sound films be about the most important documents we could possibly possess?"

Griffith believes the greatest use of the talkies to humanity will be found in their scientific and educational usage.

"If Newton and Darwin had had the advantage of talking pictures," said the producer-director, "these noted scientists would certainly have used this medium to demonstrate their discoveries."

Griffith contends that the most important sound pictures yet made—in their potentialities for good—have issued from the laboratories of the General Electric Company where elaborate production schedules of scientific

experiments, such as the photographing and recording of atoms in explosion, have been successfully concluded.

"It has come to my notice that many prominent medical schools are taking steps to produce talkies of actual operations by leading surgeons. These films will tend, because of their practical nature, to impress a student's mind more vividly than a book or technical lecture. Other schools, I know, have issued reels of film depicting intricate experiments in physics and chemistry."

"In time," said this famed producer of "The Birth of a Nation," "every school in the United States will be equipped to teach its scholars by the sound and sight system. I earnestly believe that this revolutionary changing of the accepted methods of teaching will come within the next ten years.

"I don't say that book-learning will become obsolete. Such a thought must always be absurd. What I do look forward to is the filming and dramatizing of academic subjects as an auxiliary aid to the present school methods.

"The personal element does not enter into this estimate, but I believe that such films as my 'Abraham Lincoln,' filmed conscientiously and based on strict historical fact, will be used as extensively in the schoolroom of tomorrow as the book of history is used today.

"History books have been noted for their dullness. It was not until lately that educators and historians realized the necessity of dramatizing their subject matter and I think that they have learned this lesson from motion pictures."

Griffith affirms that historical pictures, cloaked in legitimized romance, will live throughout the ages, while the typical dramatic entertainment of today, unless it reproduces an authentic period, must necessarily run its short-lived course and die the way of all film.

"Abraham Lincoln" recreates the authentic life of the Emancipator, with a cast composed of 112 speaking players, headed by Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Hobart Bosworth, as "General Robert E. Lee"; Jason Robards, as "Herndon"; Frank Campeau, as "General Phil. Sheridan," and Lucille La Verne, as an important pivotal character.



Scene from D. W. Griffith's "Abraham Lincoln"

5—Two Col. Scene (Mat 10c; Cut 50c)

Two Women Qualify as Doubles for Lincoln

Perhaps no other American stalwart has so large and zealous a following as Abraham Lincoln, whose characteristics and mannerisms are still copied by hundreds of devotees.

According to D. W. Griffith, whose dialogued screen spectacle of the martyred President's life is being shown at the.....theatre, with Walter Huston in the title role, there are no less than forty-five men and at least two women in the United States who bear striking resemblances to the Emancipator.

These figures were gained as the result of the scores of applications received by the director when he was casting for the title role. The remarkable thing is that two women believed they approached Lincoln's character so closely as to compete with professional impersonators.

One of these women was Lucille La Verne, the celebrated American actress who recently startled London by appearing as "Shylock" in a Shakesperian revival and who even actually accepted another role in the picture. The other was Sophia A. Hume, of Los Angeles, who took the trouble and expense of being photographed in an exact duplicate of Lincoln's presidential costume, not even omitting the umbrella, beard and small mole on the right cheek.

Both women expressed the keen desire to be given screen and voice tests before any decision was made. Miss Hume's characterization, according to Griffith, was one of the fifteen best submitted.

Out of 148 applications and photographs received, Griffith narrowed the field of potential Lincolns to forty-five on the basis of exact resemblance. Most, however, fell short in the matter of height. Whereas Lincoln was six-foot-four in his stocking feet, the average height of the most likely applicants was three inches short.

Huston, noted on the New York stage, and recently made a film star by Paramount, was selected to play Lincoln because he, more than any other, approximated the real Lincoln in height, temperament and physical appearance.

Stephen Vincent Benet, noted poet-author and Pulitzer prize winner, wrote the story and dialogue of "Abraham Lincoln." All of the historical characters of Lincoln's period are impersonated in the picture by a cast of 112 principal stage and screen actors, headed by Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon," Lincoln's junior partner; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil. Sheridan," and Miss La Verne, as the matron at Lincoln's birth.

Lincoln Fascinating Person Says Griffith

A laborious research into the life of Abraham Lincoln convinced D. W. Griffith, the noted producer-director, that the martyred President was a more complex character than any of the thousands of fictitious villains and heroes he has portrayed on the screen during his twenty-two years' experience in the making of motion pictures.

Griffith, who is presenting "Abraham Lincoln," an epic vocal film built on the theme of Lincoln's life, at the.....theatre, discovered, for instance, that the Emancipator never drank liquor, though he never censored those who did.

On one occasion a committee of temperance workers pleaded with him to dismiss Ulysses Grant because the general was drunk when he won a decisive battle.

Lincoln smiled and said: "I'd like to get more of the same brand for some of my other generals."

Lincoln was as much a teetotaler in tobacco as he was in drink, though he frequented the numerous frontier saloons where his Rabelaisian humor was at its best.

On his wedding day Lincoln became so panicky with fear that he fled to the woods and there he stayed until a party of searchers discovered him five days later.

Lincoln, the champion "rassler," the teller of risque stories, the man whose indomitable courage forced him out of a heritage of "pore white trash" into the greatest political captaincy of modern times, was in turn practical and impractical.

His habit of reading out loud drove his law partner, Herndon, to distraction. He argued his law cases to success through the employment of apt stories which struck sympathetically the "down to earth" hearts of his juries; then he forgot to collect his fees.

Walter Huston breathes the verities of life into the character of Lincoln. Others in the cast of principals are Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Sheridan," and Lucille La Verne.

Supporting these principals is a cast composed of 112 of the stage and screen's most capable character actors portraying the various historical personages of Lincoln's time.

Big Cast in "Lincoln"

"Abraham Lincoln," the D. W. Griffith United Artists' film coming to the.....theatre, has the largest cast of important screen and stage players and the greatest number of huge sets in the history of motion picture production.

Eleven Principals Speak In "Abraham Lincoln"

More than 112 principal speaking players are cast in D. W. Griffith's "Abraham Lincoln," the United Artists all-dialogue screen romance of the Emancipator's life, which opens at thetheatre.....

For sheer numerical strength this is the largest cast ever assembled in a single motion picture, exceeding even Griffith's stupendous "Intolerance," "The Birth of a Nation" and "Hearts of the World."

Ninety scenes and seventy sets are shown in the picture. The sets, designed by William Cameron Menzies, art supervisor at the United Artists studios, include a slave ship on the high seas; the birthplace of Lincoln; his various law offices; a Southern plantation; various rooms in the White House; battle scenes for Sheridan's famous ride and Lee's last stand; the Ford Theatre where Lincoln was shot and various symbolic backgrounds.

The whole pageant of Lincoln's life passes in review, with the romance of the martyred President and Ann Rutledge stressed in an important and entertaining way.

Heading this tremendous cast of 112 are Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon," Lincoln's young law partner; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil. Sheridan," and Lucille La Verne, playing an important character role.



Scene from D. W. Griffith's "Abraham Lincoln"

7—One Col. Scene (Mat 05c; Cut 30c)

Griffith Extra Girl Is Lead in D. W.'s Newest

Una Merkel, the "extra" whom D. W. Griffith hired eight years ago to "stand" for Lillian Gish in "Way Down East," plays the role of "Ann Rutledge" in "Abraham Lincoln," Griffith's United Artists spectacle showing at the.....theatre.

Miss Merkel, who is a Southerner with a decided Dixie accent, was rediscovered by Griffith during a recent trip to New York, where the diminutive actress was scoring a sensational stage success in "Coquette."

As "Ann Rutledge," the girl of Lincoln's first romance, Miss Merkel has one of the most important roles in this epic picturization of the Emancipator's life.

It was over this girl's death that Lincoln, sorrowed to the point of mental aberration, wandered foodless through the woods for days. It was her memory that caused him to desert his fiancée on the night of their wedding so that he might protect her rain-soaked grave with his body.

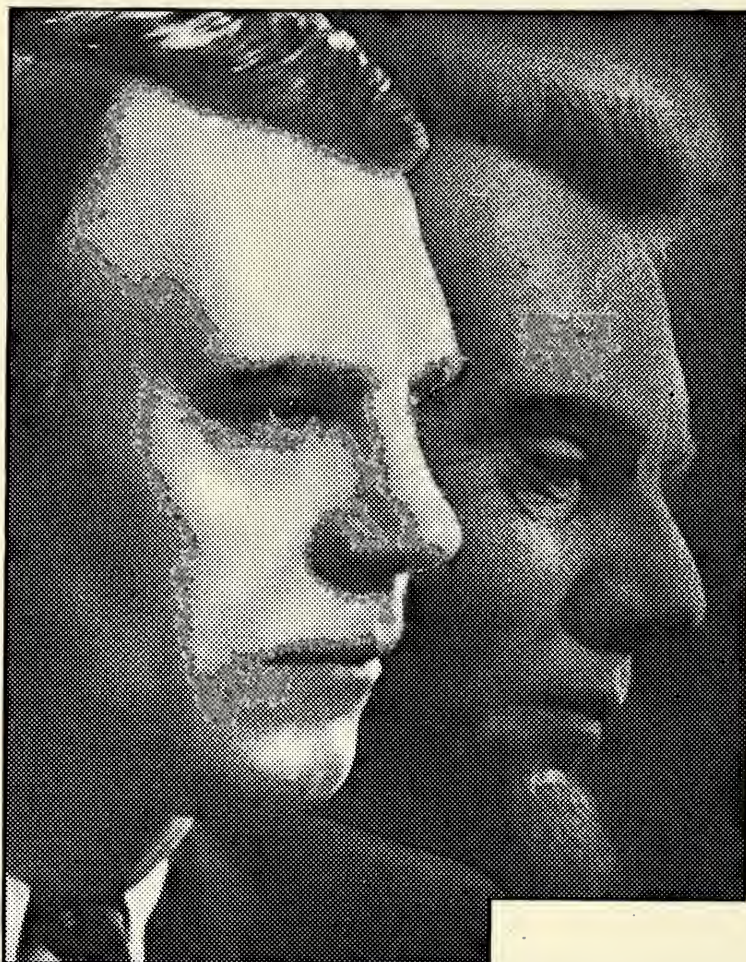
Walter Huston plays the title role; Kay Hammond is seen as "Mary Todd"; Ian Keith, as "Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "General Lee"; Lucille La Verne, as the "matron" at Lincoln's birth, and Frank Campeau, as "General Phil. Sheridan."



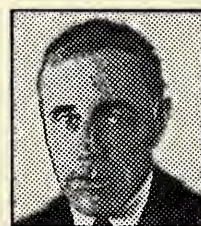
Walter Huston featured in D. W. Griffith's "Abraham Lincoln"

D. W. GRIFFITH'S "ABRAHAM LINCOLN"

Dominate Your Paper With This Ad Smash



D.W.
GRIFFITH'S
Supreme Achievement



David Wark Griffith

"ABRAHAM LINCOLN"

with Walter Huston

A decade and a half ago, **D. W. Griffith**, dreamer, idealist, sculptor in living figures, by his genius lifted a tattered and struggling art to world-wide recognition with his immortal "**The Birth of a Nation.**" **In a day he transformed the world of pictures!** And now, the great master returns to grasp the leadership of the talking picture screen and **carry its banners to new and lofty heights!**

Again, as in "**The Birth of a Nation,**" **D. W. Griffith** has chosen as his theme that tumultuous time that revolved around the colossal figure of Lincoln, days pregnant with **great events**, hours freighted with **titanic emotions**, moments charged with **tender loves, bitter hates, sacrifice and devotion.**

Against this vast panorama moves **Lincoln, boy, youth, man—** his life an **epic of America**, his story the **saga of a soul** and a nation. Not the Lincoln of bronze monuments and marble sculpture—but the **Lincoln of flesh and blood**, divinely human, jesting, loving, thinking, fighting!

In sweep and spectacle it is **a picture without parallel!** Thousands of people surge through its mighty scenes, battles are fought, Sheridan rides, history is written and Lincoln lives again in **Griffith's supreme achievement!**

Certainly, it is his prerogative to **exceed himself**, to **reach beyond** realms already explored, to find **new colors** in the **spectrum of human emotions**, **new strings** to play on the **harp of life** and give to the world a **new conception of moving drama, divinely alive with voice!**

Original Story by **STEPHEN VINCENT BENET**. Author of the epic poem sensation, "**John Brown's Body.**"

The cast includes **Hobart Bosworth**, **Una Merkel**, **Kay Hammond**.



UNITED ARTISTS - THE ROYAL FAMILY OF THE SCREEN

D. W. GRIFFITH'S "ABRAHAM LINCOLN"

Build This One As A Big Production

A DAILY SERIES FOR THE PAPERS

Lincoln was perhaps one of the greatest story tellers and wits of his day. Books have been written about his best yarns and his particular brand of humor. This series of his best stories, gives you a particularly good angle through which to sell his character to your public with the support of your local newspapers. Have the editor run one story each day along with a contest offering prizes for the best local yarn submitted. Also have them feature articles on humor and how to tell a funny story.

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER ONE

Abraham Lincoln's forte was his ability to turn a serious situation into comedy through the employment of deft illustrations. While he was a legislator in Illinois, he was advocating a bill that was constantly being objected to on Constitutional grounds by a member from Wabash. Lincoln took the floor. "Gentlemen," he said, "the attack of the member from Wabash reminds me of an old friend of mine. He is a peculiar looking old fellow, with shaggy, overhanging eyebrows and a pair of spectacles under them." This was a personal description of the Wabash man and the Assembly roared. "One morning the old man got up and imagined he saw a squirrel on a tree near his house," continued Lincoln. "So he loaded his gun and fired time after time but the squirrel did not move. At the tenth shot he sat down and said to his boy, who was looking on: "Son, there's something wrong with this gun." "Rifle's all right," replied the boy, "but where's your squirrel?" "Up in that tree," said the old fellow. "Humped half-way up the trunk. Don't you see him?" The boy shook his head, then peered closely at his father. "I see your squirrel," he exclaimed. "You've been firing at a louse on your eyebrow." The story needed no explanation. The Assembly burst into laughter and the member from Wabash left thoroughly subdued.

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER TWO

Shortly before President Lincoln's death, a delegation of Baptist, Presbyterian and Episcopal clergymen called on him in reference to the appointment of certain army chaplains. They brought out the point that many of the chaplains already with the troops were bad and that it was the business of the chief executive to see that more discretion was employed in their appointment. Mr. Lincoln heard the committee patiently and rose slowly. "Gentlemen," he said, "that is a matter the President has no control over; chaplains, you know, are chosen by the regiments." The clergymen, however, were unsatisfied with this answer and they pressed for action. "If you will believe that I mean no disrespect," said Mr. Lincoln, "I'll tell you a true story: "Once while I was passing the time away in Springfield, Illinois, waiting for the circuit court to open its doors, I saw a little darky digging with his toes in the mud. The lad aroused my curiosity and I asked him what he was doing. "Makin' a church," said the boy. "A church?" I asked, "what do you mean by that?" "Jest a church," the boy answered, pointing with his toe. "Don't you see the shape of it; over here's the steps; an' there's the steeple; an' yonder's the pew where the white folks set—an' here's the pulpit where the preacher talks." "I see all that," I said, "but where is the preacher, son? You've got to have a preacher." "Well, I hain't," grinned the little darky. "Laws, I hain't got mud enough."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER THREE

One of Abraham Lincoln's most amusing stories concerns the negro he met one day as he was inspecting an army cantonment. Finding that he belonged to the Ninth Illinois Infantry, a regiment that had suffered severe losses, Mr. Lincoln questioned him. "Were you in the last fight?" asked the President. "Had a taste of it, suh," said the darky. "Stood your ground, did you?" "No, suh; I ran." "You don't mean that you ran away, do you?" queried Lincoln. "Yes, suh." "You don't look like a coward." "Well . . . fightin' isn't my line," drawled the negro. "I'm a cook, suh." "But have you no regard for your reputation?" insisted Lincoln. "I don't know. Dat's nothin' to me compared to life." "Do you reckon your life worth more than other people?" "It's worth more to me, suh." "Then you value your life very highly?" "Yes, suh. I sure do; more than all this world; more than a million dollars, 'cause what would that be worth to a man with the breath out of him?" "But why should you act differently from other men?" "Because," answered the negro, "different men have different values on their lives; mine isn't for sale, at no price." "But if you lost it," continued the President, "you would have the satisfaction of knowing that you died for your country." "What satisfaction would that be," the darky retorted, quickly, "when the power of feeling is gone?" "Then patriotism and honor are nothing to you?" "Nothin' whatever, suh, they're vanities." "If our soldiers were all like you this country would not exist." "I know that," agreed the negro, frankly, "but I wouldn't put my life in the scale against any government that ever existed, for no government could replace the loss to me. A dead white man ain't much to lose in this war, let alone a dead darky; but I'd a missed myself and that, suh, was the point with me." Mr. Lincoln made a hasty and dignified retreat, having for once been bested in repartee.

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER FOUR

On the day of the betrothal of the Prince of Wales to the Princess Alexandra of Denmark, Queen Victoria sent a letter of announcement to each of the European sovereigns and also to President Lincoln. The letter was delivered to Lincoln personally by Lord Lyons, Victoria's ambassador and a prominent bachelor of the period. Lyons delivered an oration lasting fifteen minutes in which he eulogized the newlyweds-to-be, the Queen and everything else he could think of. "Lyons," said Lincoln, "that is all very well and you can tell her Majesty how happy I am for these young people, but, Lyons, I have a few words to say to you privately and these are: "Go thou and do likewise."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER FIVE

At the preliminary peace conference, which was held on the steamer, River Queen, in Hampton Roads, February 3rd, 1865, the case of the rebel president, Jeff Davis, came up for considerable discussion. Representing the Union were President Lincoln and Secretary Seward; the South had three of its greatest statesmen there in the persons of Alexander H. Stevens, J. A. Campbell and R. M. T. Hunter. Hunter argued that the recognition of Jeff Davis' power in the Confederacy was the first and indispensable step to peace, and in illustrating his point he referred to the correspondence between Charles the First and his Parliament and cited it as a well known precedent of a constitutional leader treating with rebels. Lincoln paid strict attention until Hunter closed his argument, when he rose and remarked: "Upon questions of history, I must refer you to Mr. Seward. He is posted in such things and I am not; but it is my distinct recollection of the matter that Charles lost his head. "I do not intend to lose my head, Mr. Hunter."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER SIX

Abraham Lincoln, like most presidents of the United States, was troubled with many foolish questions hurled at him by well-wishing visitors, but unlike many other chief magistrates, he had an effective way of discouraging these useless interrogations. A young lady once asked him how many men the Confederates had in the field. "According to the very best authority," said Lincoln, "they must have twelve hundred thousand men." The young lady gasped. "Good heavens!" she exclaimed. "That can't be possible, Mr. President." "Well," drawled Lincoln, "that may be, bñt I have no doubt of it. You see, when my generals are defeated in battle they usually say they were outnumbered three to one. Now we have four hundred thousand men in the field, and three times that number makes twelve hundred thousand. "Don't you see?"

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER SEVEN

One of the numerous visitors to Abraham Lincoln's Presidential reception was Congressman Thomas Shannon, of California. Shannon conversed with the President and reminded him of a mutual friend, Thompson Campbell, who knew Lincoln very well in Springfield, Illinois. "Campbell used to be a witty fellow," said Lincoln. "He used to be Secretary of State for Illinois. One time a meek, cadaverous-looking individual presented himself and stated that he was informed Campbell had the letting of the Assembly chamber. He explained further that he wanted to give a course of lectures for the edification of Springfield's citizens. "What is to be the subject matter of your lectures?" asked Campbell. "The course I wish to deliver," said the man solemnly, "is on the second coming of our Lord." "It is of no use," said Campbell field once, He will not want to come dryly. "It is my private opinion, sir, that if the Lord has been in Springfield once He will not want to come the second time."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER EIGHT

Abraham Lincoln was very fond of this story about General Fisk, which he retold many times: The General, when he began his military career as the Colonel of a volunteer regiment from Missouri, proposed to his men that he should do all the swearing for his troops. A teamster named John Todd, however, was having a hard time extricating his mules and wagon from a deep mud hole and the man used the time-worn language of his class as an incentive to the animals. Fisk heard the volley of energetic oaths and took Todd to account. "I thought I was to do all the swearing for this regiment," Fisk reprimanded. "Yes, sir," agreed the abashed Todd, "but the fact is, sir, the swearing had to be done then or not at all and you weren't here to do it."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER NINE

Abraham Lincoln was fond of telling this amusing anecdote in connection with his early experiences as a lawyer in Springfield, Illinois. He had the reputation, in a small way, of being a wise trader of horses, and a circuit judge, who was also a practical joker, bet Lincoln \$25 he could best him in a trade. Lincoln accepted and agreed that they should meet the following morning and conclude their deal. The judge arrived at the meeting place on time, leading the poorest specimen of a horse this side of the grave. A few minutes later Lincoln arrived with a wooden saw-horse, which he juggled with great difficulty on his shoulders. The crowd that had gathered to witness the trading roared with laughter and acclaimed Lincoln the victor, but the future President, after one brief glance at the judge's horse, sorrowfully called for silence. "Judge," he said, gravely, "this is the only time I ever got the worst of it in a trade."

ABRAHAM LINCOLN'S FAVORITE STORIES

Retold by D. W. GRIFFITH

(Producer-director of the mammoth United Artists spectacle, "Abraham Lincoln," now playing at the..... theatre.)

NUMBER TEN

At a time when every man's hand seemed to be turned against him, and even his cabinet was conspiring to thwart his purpose, Abraham Lincoln was visited by a personal friend who cautioned him against putting his trust into the soiled hands of his official family. "That reminds me of a story," said Lincoln. "Daniel Webster, when quite young, was guilty one day of a gross violation of the school rules. He was caught in the act and the punishment was to be the old-fashioned feruling of the hand. "Daniel's hands happened to be very dirty and knowing this he spat upon the palm of his right hand and wiped it off on the side of his pantaloons. "Give me your hand, sir," said the teacher. "Webster's right hand, partly cleansed, went out. The teacher looked at it a moment and said: "Daniel, if you will find another hand in this school room as filthy as that I will let you off." "Instantly Daniel showed his left hand, until then safely hidden behind his back. 'Here it is, sir,' said the boy. "The teacher snorted angrily but stuck to his odd bargain. 'That will do,' he reprimanded. 'This time you can take your seat.'"

Forty-Five Lincoln "Doubles" Found During Casting For Film

Director Griffith Besieged By Applications From Rich and Poor, Men and Women, to Play Title Role in Picture of Emancipator's Life

Throughout the length and breadth of the United States there are forty-five men who resemble Lincoln so closely that no facial make-up is necessary; and there are two women, one of them a prominent actress, who believe they would make perfect Lincolns with the simple addition of a "prop" beard. Of these would-be-Lincolns, says D. W. Griffith, whose United Artists' epic, "Abraham Lincoln," is scheduled to open at the..... theatre next eighty percent were forced to embark on professional acting or lecture careers because of their resemblance to Lincoln. The rest are engineers, lawyers, a judge and a "southern gentleman." Even after Walter Huston, the noted stage and screen actor, had been chosen for the role, more than a dozen applications a week poured into the studio from persons in all walks of life who felt they were reincarnated Lincolns.

The two women who believed they looked enough like the Emancipator to warrant the risk of a million dollar expenditure on the picture were Lucille La Verne, the celebrated American actress who recently startled London by appearing as "Shylock" and who eventually compromised on a lesser role; and Sophia A. Hume, of Los Angeles, who accompanied her application with a photograph of herself in beard, top hat and costume of the late fifties.

More than twenty potential Lincolns of the movie colony were given elaborate voice and screen tests before Huston was chosen for the part because he most closely resembled the assassinated President in height, voice, appearance and temperament.

Those who were seriously considered on the score of resemblance alone were C. E. Drake, of New York City; Luther D. Aydelotte, of Buffalo; Stephen Fitzpatrick, of South Bound Brook, N. J.; Richard Eleventh, of Oak Park, Ill.; J. M. Bladden, of Cedar City, Utah; C. L. Williams, Bovill, Idaho; W. R. Massey, Covington, Indiana; J. B. Fussell, Winslow, Ariz.; Arch Anderson, Rockton, Ill.; W. Vance Varcoe, Honesdale, Pa.; Max J. Young, Indianapolis; Frank McGlynn, Jr., New York City; N. E. Slayton, San Francisco; Milton Moskowitz, San Francisco, and James F. Gilbert, Manhattan Beach, Calif.

Los Angeles and Hollywood entered the most candidates, with B. A. Duniavaut, Frank McGlynn, Harry Sullivan, George Billings, Maurice Sonnenschein, Danny Hay, Jack Baxley, Ernest Murray, Frank Jones, T. Darcy Corrigan, Charles Middleton, Joe Mills and William Bertram.

In addition, a dozen prominent Hollywood actors presented tests of their own making but most of these were ruled out of consideration because none closely approximated Lincoln's height of six feet four inches.

Griffith's picture reveals Lincoln during his beardless prairie days—about the age of twenty to twenty-five—and later as the successful first Republican President, who saved the Union during the Civil War.

Only slightly less active was the vigorous campaigning by women stars for the coveted roles of "Mary Todd Lincoln" and "Ann Rutledge," Lincoln's wife and boyhood sweetheart respectively. For "Ann Rutledge," Griffith remembered a little girl he had used as an "extra" in his New York studios eight years ago. This "little girl," Una Merkel, since developed into one of Broadway's most sought after ingenues.

The task of picking a "Mary Todd" was extremely difficult because history records Lincoln's wife as a peppery-tongued, scolding woman. Finally, after 22 tests of leading actresses had been made, Griffith chose another player from the stage in the person of Kay Hammond.

"Booth," too, had his horde of candidates. Ian Keith plays this character with a fine understanding of the assassin's moods and motives. Jason Robards is seen as "Herndon," Lincoln's junior law partner; Hobart Bosworth, as "General Lee"; Frank Campeau, as "General Sheridan," and Miss La Verne, as the matron at Lincoln's birth.

In all, there are 112 important speaking roles in "Abraham Lincoln."

D. W. GRIFFITH'S "ABRAHAM LINCOLN"

The More You Publicize "Lincoln" the Better Your Returns

GRIFFITH DECLARES DIRECTION OF "LINCOLN" HIS BIGGEST TASK

The direction of motion pictures is not the soft and easy job hundreds of embryo directorial geniuses are sometimes led to believe by glowing newspaper accounts.

Directing is a man's job, and that it is just that may be easily understood through the revelation of a few pertinent facts regarding the filming of "Abraham Lincoln," D. W. Griffith's great historical romance for United Artists now showing at the theatre.

Indicative of Griffith's painstaking effort is the fact that he read a total of 132 separate accounts of the life of the Emancipator. From this voluminous Lincolniana, he personally wrote and dictated a preliminary motion picture script of approximately 80,000 words.

This voluminous book-length document was revised and reduced several times until the necessary "footage" was arrived at for translation into spoken film.

In turn, Stephen Vincent Benet, the Pulitzer Prize Poet, and author of "John Brown's Body," wrote a complete new story along the lines of Griffith's original script. This last script was close to 60,000 words long.

The task of correlating the series of events which made Lincoln's life such an outstanding one dramatically (excluding actual filming) occupied Griffith's entire time over a period of nine months. Even the least significant episodes in the Liberator's life were included sequentially in Griffith's first script so that nothing of importance would be overlooked in the final paring down.

The work of a director is by no means through once his story is finished. There are matters of budget meetings to attend to when the artistic mind is sometimes awakened to the imperative need for strict adherence to scheduled cost and time.

The purpose of these meetings is to determine what shall be the cost of the picture. When that figure is arrived at, the conferees apportion the total planned cost of the picture into 42 separate categories. For example: A certain portion of the total is allotted to salaries of the cast; another to the construction of sets; the employment of electricians, mechanics and technical men; and likewise, in varying sums according to the importance of the item, separate subsidiary budgets are set aside for such other items as costumes, studio overhead, staff salaries, the rental of camera's and recording equipment, transportation, etc.

It is part of the director's duty to see that his picture comes within the extreme limit of his budget. To do this he has to labor late into the night, worrying about delays, sickness, cloudy weather and the many other trivial difficulties that manage to crop up during the making of a feature motion picture.

Griffith's difficulties included all of the above, but his twenty-two years of pioneering experience has hardened him to detail. In the case of "Abraham Lincoln," however, the normal difficulties were doubled and sometimes tripled.

As an historical vehicle, the subject and background of which are still vividly impressed on the minds of thousands, more than the average care had to be taken in preserving strict authenticity.

The old order of allocating the budget was drastically changed to take care of items that loomed up to great importance because of the picture's historical significance. Thus, "make-up" became almost a major factor because of the necessity for reproducing exact likenesses of a hundred or more characters associated with Lincoln at various times.

In the matter of direction itself, the usual problems are greatly magnified. The dramatist's prerogative of fictional liberty was impossible in filming even the least important scene of "Abraham Lincoln" since the man, his peculiarities and deeds are known intimately to every grammar school student in the United States.

Exact truths had to be adhered to faithfully, yet these actualities, because motion pictures are made solely for entertainment and not education, had to be presented in pleasing and romantic form.

Griffith constructed his romance out of Lincoln's tragic love of Ann Rutledge and the Emancipator's subsequent peculiar jilting and marriage to the irascible Mary Todd. For his suspense the noted director correlated the dramatic events in Lincoln's life—notably his rise from obscurity and poverty, and the gravities of the Civil War—and mounted them in a rising crescendo of action to the very end when an assassin's hand ended it all.

There were innumerable problems in the handling of dialogue and colloquialisms. The sound effects; the mad roar of battle; the negro hallelujahs over their liberation; the final sobbing

of women and the requiem at the conclusion of the picture had to be directed with rare good judgment and taste.

The direction of motion pictures is not child's play. Griffith asserts that he never worried so much, or worked harder in his life and he is a man who is indefatigable in his labors.

However, the production is long finished; a thing of the past, with its labors and worries forgotten.

"Abraham Lincoln" is one of the greatest of Griffith's productions; with the magnitude of "Intolerance," the dramatic fervor of "The Birth of a Nation," and the heart interest of "Broken Blossoms" and "Way Down East."

Its cast is the largest ever assembled in a single motion picture, with 112 speaking principals headed by Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Hobart Bosworth, as "Robert E. Lee"; and Jason Robards, as "Herndon," Lincoln's junior law partner who eventually played Boswell to the Emancipator's Johnson.

MAKE UP IMPORTANT IN LINCOLN FILM

Grease Paint and Pencil Used Artistically to Show Lincoln's Complex Character

As important almost as the story itself were the efforts of the make-up department at the United Artists studios to recreate the actual physical character of the 112 historic personages who relive the scenes of Abraham Lincoln's life in D. W. Griffith's United Artists, now playing at the theatre.

Walter Huston, who plays the role of the Emancipator, resembles Lincoln perhaps more than any other actor in the United States, yet experiments with his make-up were stretched over a period of five weeks before actual filming commenced.

Lincoln, with his numerous wrinkles, bushy brows, hollow cheeks and melancholy eyes, is one of the most strikingly individual portraits of a man conceivable.

In order to faithfully reproduce the man's minutest facial expression and changing moods, it was necessary to photograph Huston in 40 different make-ups and select from these the combination of grease paint and pencil most suitably adapted to Lincoln's complex character.

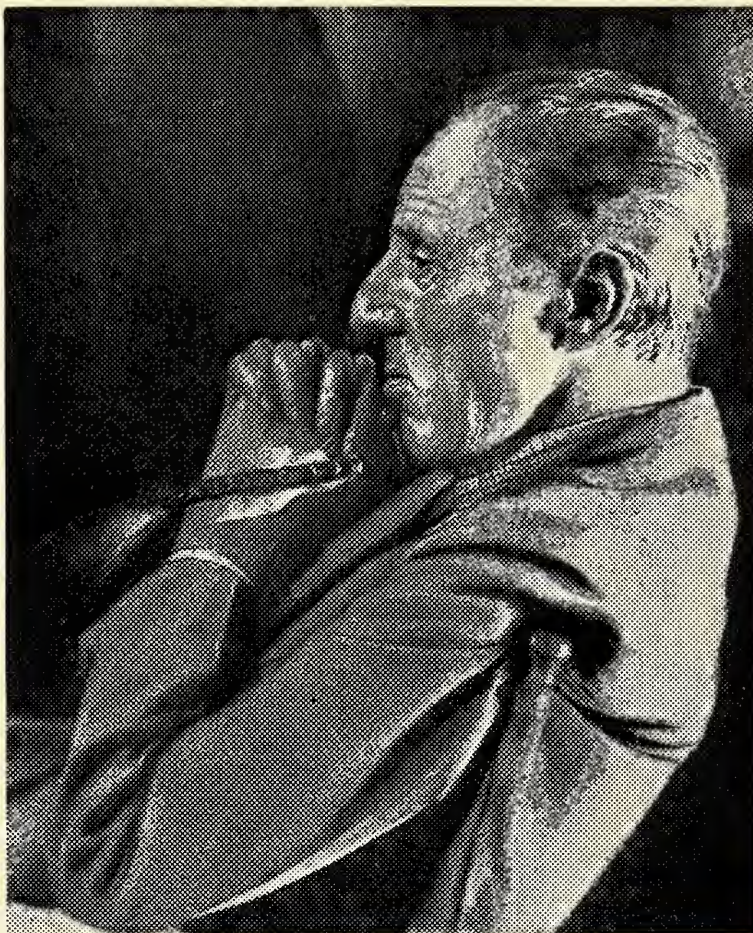
"It wasn't merely a matter of a beard and stove-pipe hat," said Griffith; "we had to produce an exact duplicate of Lincoln as he was when a rising young lawyer and later when the sorrows and cares of office furrowed his face with hundreds of wrinkles."

The same care that was taken to reproduce the physical likeness of the martyred President was duplicated for the characters of Generals Robert E. Lee, "Stonewall" Jackson, U. S. Grant, Sheridan and Sherman, the orator Daniel Webster, Mary Todd, Ann Rutledge, John Wilkes Booth and many other personages of the story.

For true likenesses of these characters, Griffith had borrowed many of the original Brady photographs. Brady, one of the pioneers of photography, made thousands of portraits and battle scenes in the camps of the Confederate and Union armies.

Brady's pictures, taken under the most difficult conditions imaginable, with cumbrous wet plates and time exposures lasting as long as five and ten minutes, are the source records from which authentic reproductions of battlefields and settings were made.

Stephen Vincent Benet, poet and Pulitzer prize winner, wrote and dialogued the story which presents Lincoln as he actually existed. One of the largest casts ever assembled for a picture is the boast of Griffith's "Abraham Lincoln."



D. W. Griffith... Producer-Director of the sensational, romantic spectacle "Abraham Lincoln"

10—Two Col. Director Head Griffith (Mat 10c; Cut 50c)

"ABRAHAM LINCOLN" UNRIVALLED AS GREATEST AMERICAN FILM SPECTACLE

No American film spectacle produced within the last ten years can rival the stupendous "Abraham Lincoln," D. W. Griffith's United Artists feature based on the life of the Emancipator, now showing at the theatre.

No deliberate selection of superlatives can justify the magnitude, the expense and historical accuracy which features this greatest and most genuinely "Griffith" picture since "The Birth of a Nation" startled the world with its pathos and romantic realism.

In the matter of cast alone the production rightfully lays claim to a record which may never be surpassed. The principals—so called because of their characterization of high historical personages—total 112 of the stage and screen's most capable players.

It is claimed for this picture that no expense was spared in securing the exact type desired to play a certain role. Absolute resemblances were required in 90 percent of the selections of players. This strict adherence to historical exactitude made many demands on the treasury of the producers, but the result has more than justified expense in this direction.

It is interesting to note in this respect that approximately 70 percent of the cast was especially imported from the New York stage for the important character roles. It was felt by Griffith that trained stage actors, provided they bore the required resemblances to the characters they portrayed, had the advantage over film personages in the speaking of vital dialogue passages. Thus many new faces were brought to the screen for the first time.

Seventy distinct sets distinguish the picture physically. This is three times the number erected for the average motion picture of feature proportions. Although all of these are not large, more than a third of them are of a size sufficient to accommodate mobs of a thousand or over. The greatest of these sets are the reproductions of Ford's Theatre in Washington, where Lincoln was shot shortly after the termination of the Civil War; the slave ship, where the horrors and cruelties of negro bondage are stressed; the magnificent East Room of the White House and the battlefield, where the fight for possession of Cedar Creek was fought.

No temptations of the imagination to the activities of the intrepid Civil were indulged in the matter of designing these historical settings. Thanks to War photographer, Brady, it was possible for Griffith and his technical staff to obtain photographs of the settings he wished to reproduce.

The same faithful observance of fact applies to the dialogue used in the picture. Stephen Vincent Benet, the noted Pulitzer prize poet, made an exhaustive research into Civil War

colloquialisms so that the language of his characters might ring true. All of Lincoln's utterances in the picture are historical and are spoken by Walter Huston, in the title role, exactly as the Emancipator said them.

No other spectacle made by Griffith so abounds in dramatic highlights. For romance, the noted producer-director has chosen the love affair between Lincoln and his boyhood sweetheart, Ann Rutledge, played by Una Merkel. The pathos and the hopelessness of this affair, when Ann died shortly after her engagement to Lincoln, is treated delicately and simply.

Griffith takes Lincoln from the time of his birth to his death and reveals, through entertaining symbolism and suggestion, the causes which brought about the martyr's apotheosis by the American people.

Principals in the cast, in addition to Huston and Miss Merkel, are: Kay Hammond, as "Mary Todd Lincoln"; Ian Keith, as "John Wilkes Booth," the assassin; Hobart Bosworth, as "General Robert E. Lee"; Jason Robards, as "Herndon"; Frank Campeau, as "General Phil. Sheridan"; and Lucille La Verne, as the matron officiating at the birth of Lincoln.

Bosworth's Life One Of Strange Adventures

Life has been a kaleidoscope through which Hobart Bosworth has experienced many strange adventures.

This capable actor, who portrays the gallant "Robert E. Lee" in D. W. Griffith's United Artists film special, "Abraham Lincoln," showing at the theatre, ended a three-year's whaling cruise in the Arctic when he was 15 years of age.

Next he became a boxer, wrestler and cowboy. Then an actor with the title role in "Macbeth" to his credit at the age of 20. A few years later he was leading man for such sterling actresses as Mrs. Fiske, Amelia Bingham and Julia Marlowe.

The ravages of tuberculosis drove him to nine years of tent life in Colorado, Arizona and California where he learned to paint landscapes professionally. His art paid his living expenses until he had fully recovered his health.

"Abraham Lincoln," in which Bosworth is seen as the cherished leader of the South, boasts a cast of 112 speaking players, headed by Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon," and Lucille La Verne, as the matron at the birth of the Emancipator.

Army of Make-Up Men Used By Lincoln Cast

The fact that thirty "make-up" men were employed in a single day on two scenes of "Abraham Lincoln," the D. W. Griffith spectacle showing at the theatre, creates another unique record for this mammoth picture, which boasts the largest cast of stage and screen notables ever assembled.

This extraordinary number of make-up artists—a majority of those employed in this capacity at Hollywood—was needed for the presidential reception scenes and cabinet meeting where absolute resemblances to famous historical personages were required.

In all, approximately 112 persons of high social and political significance are impersonated in this Griffith film. Wherever possible, the noted producer-director chose types who bore striking likenesses to the characters impersonated. However, there were exceptional cases where this could not be done without sacrificing the chances of an actor especially suited for the role.

In those few isolated cases the art of "make-up" men was called upon to change the shape of foreheads and noses to conform exactly to existing photographs of the originals.

The "make-up" man—one of Hollywood's few unsung heroes—was never more sorely tried than in "Abraham Lincoln" where absolute fidelity and authenticity became paramount requirements.

Robert Stephenoff, chief of this department at the United Artists studios, was at times engaged for as long as three hours in applying just the right quantity of whiskers and wrinkles to a single character.

Guesswork was eliminated entirely. A photograph of the individual to be copied was handed Stephenoff, and he and his staff of assistants worked on the actor portraying this person until a perfect likeness was obtained.

Though Walter Huston, who plays the title role, possesses Lincoln's facial characteristics—notably his mouth and pronounced high cheek bones—the problem of aging him as he grew older cinematically taxed Stephenoff's abilities to the utmost. Here the "make-up" man's highest ingenuity was called upon to reproduce the gradual changes in Lincoln's features brought about by increasing age and worries.

It is interesting to note that one-piece stage beards are no longer used in motion pictures. The accepted method now is to apply the hair in little bunches and trim it to the proper size and shape. This new method is more plastic and allows the actor ample opportunity "to express himself facially."

"Abraham Lincoln" has a cast of 112 speaking parts, headed by Huston; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Hobart Bosworth, as "General Robert E. Lee"; Frank Campeau, as "General Phil. Sheridan"; Jason Robards, as "Herndon," and Lucille La Verne playing an important character part at the birth of Lincoln.

Lincoln's Cabin A Three Sided Home

Motion picture researchers, separating fact from fiction in the life of Abraham Lincoln, have discovered that the martyred President lived the first few years of his life in a small lean-to cabin with only three sides.

An exact duplicate of this wilderness cabin was ordered made by D. W. Griffith, producer of the epic all-dialogue film, "Abraham Lincoln," now running at the theatre.

The exposed end of the old Lincoln home, it was revealed, faced the South, from whence the mildest winds blew. The structure stood in a man-made clearing surrounded by primeval forest.

Though this cabin was only a temporary shelter, seemingly, and made of logs and skins of animals cemented with mud, it stood two terrible Illinois winters with only three sides to keep out the brutal elements.

Griffith's desire for authenticity in the settings for "Abraham Lincoln" was carried out by United Artists studio technicians to the minutest detail, from the cabin of Lincoln's earliest youth to the historic rooms of the White House.

In all 70 sets are shown. By far this is the most ever constructed for a single picture, outnumbering even Griffith's "Intolerance," which nine years ago startled the world with its magnificence and lavish display.

D. W. Griffith's "Abraham Lincoln"

Biographies and Production Features

Griffith Began Career As Copy Boy and Poet

Rocked in the cradle of rabid Southern hates and likes, sired by a Confederate general, whose rantings against the enemy could be heard a mile away, D. W. Griffith, nevertheless, is an admirer of Abraham Lincoln.

Griffith, whose epic life of the martyred President may be seen and heard at the.....theatre, read the classics by candlelight in the La Grange, Kentucky, home where he was born.

There his father, the renowned "Roaring Jake" of the Kentucky cavalry, inculcated in him the love of romance which later was to make him an international figure.

The Griffith of "The Birth of a Nation," "Broken Blossoms," "Way Down East" and "Intolerance" and 600 other pictures started life as a copy boy on Henry Watterson's newspaper.

At sixteen he tired of this and joined a stock company. Again he tired and wrote a poem which miraculously found its way into Leslie's Magazine.

But poetry doesn't pay. Griffith wrote and wrote and finally filed his rejection slips and forgot them.

Another stock company claimed him and he toured the country for six years, but he didn't make money at that.

Pay days were the unluckiest days of his early stage experience, he says, because the manager of the show made all his actors play poker with him.

For five years Griffith couldn't win a cent. In the last two years he won enough money to buy himself a hat and part of the train fare to New York.

In Gotham he worked for the New York World; writing obituaries and occasional poems. When he was getting poorer than ever, he deserted the newspaper profession and worked as an iron puddler. His arms and back ached so terrifically he wrote a play.

The play was produced. The four acts were changed to three; the villain became the hero and the dialogue was somebody else's.

Disgusted, he quit the stage and for sheer spite acted in a motion picture. The Biograph officials thought he'd make a better director; Griffith didn't think so, but he needed the money.

He directed the first successful screen romance. It was less than half a reel. From then on he became the virtual dictator of motion pictures, discovering Mary Pickford and the Gishes.

The "close-up," the "long-shot," "soft focus-effects" and the modern camera are all his inventions.

"The Birth of a Nation" earned ten millions of dollars, of which Griffith received less than ten percent.

Twelve of his productions have earned in excess of a million dollars each.

Despite these earnings, Griffith is a comparatively poor man today. However, this isn't worrying him.

Griffith was one of the five founders of United Artists.

His one hobby today is the conduct of his lemon ranch in the San Fernando Valley. This ranch is one of the largest citrus plants in California, with 500 acres under cultivation.

Lincoln's Charity

The only fictitious character in D. W. Griffith's "Abraham Lincoln," the boy who was saved from a deserter's grave through the Liberator's sympathy for human frailties, is played by James Eagles, a newcomer to the screen, though he has been a juvenile stage actor for many years. Eagles' part was written into Stephen Vincent Benet's script for the purpose of epitomizing Lincoln's supreme charity.

"Abraham Lincoln," a United Artists picture, is playing at the.....theatre with a cast of 112 principal speaking players.

The Polka Dance

The stately and graceful polka of the Roaring Forties, with its gay, carefree music, features the country dance sequence of "Abraham Lincoln." D. W. Griffith's film romance for United Artists now being shown at the.....theatre.

A special instructor, one acquainted with period dances, was engaged to teach the more than 200 extras the elegance and intricacy of the rhythmic polka.



Una Merkel featured in D.W. Griffith's "Abraham Lincoln"

3—One Col. Player Scene Head (Mat 05c; Cut 30c)

HUSTON RAN GAMUT OF KNOCKS TO WIN

A combination of brawn and brain, comic and dramatic thespian, hero and villain—that is Walter Huston, who plays the title role in D. W. Griffith's "Abraham Lincoln," the United Artists epic playing at the.....theatre.

Born in Canada, he just naturally gravitated to the stage, as most actors do.

Devoid of flourishes and affectations, he is just a regular he-man; willing to chew nails to show how hard he is, or wear spats. Nothing matters to him.

One of his many good points is that he doesn't take serious things seriously, himself included.

Carried a spear once for Richard Mansfield so he could go down in history with the Mantels and Barrymores.

Claims to have played everything in the theatre but the cake of ice in "Uncle Tom's Cabin."

Once, to change his luck, he went into vaudeville. There he learned to be an electrician, a song and dance man, a ticket taker and finally, a leading man. It changed his luck.

The show business is the show business, he says. It rains on Sundays and shines on Tuesdays, but you take the flowers and the smacks and like them both.

When the smacks were the heaviest, Brock Pemberton emerged from behind a cloud of gloom and gave Walter his first big Broadway chance. That was five years ago.

The play was "The Easy Mark." Since then this capable actor has starred in "Desire Under the Elms," "The Barker," "Elmer the Great" and "The Commodore Marries."

Paramount officials thought he might make a movie actor, so they gave him a start in "Gentlemen of the Press." The picture, in picture parlance, was a "wow." They tried him in another, "The Lady Lies"; it was also a sensational money success. A third attempt brought forth "The Virginian"; another bull's eye.

Huston is either very lucky or very good—everything he touches turns to gold, as the saying goes.

D. W. Griffith thought Huston resembled Lincoln more than any other actor in the States.

The result was a contract for Huston that makes ordinary motion picture salaries fade into ciphers.

Huston knows what to do with his money. He has the nerve, he says, to go into a bank and argue for a half percent more interest. He is equally effective against female book agents.

Other principals in the cast of "Abraham Lincoln" are Kay Hammond, as "Mary Todd"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herdon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil. Sheridan," and Lucille La Verne.

Campeau Plays Sheridan

General Phil. Sheridan, whose magnificent rallying of troops at Cedar Creek in the Civil War turned the tide of defeat into a spectacular victory, is played by Frank Campeau in D. W. Griffith's "Abraham Lincoln" for United Artists, the spectacular life of the Emancipator now showing at the.....theatre.

Una Merkel Credits Her Success to Luck

It is characteristic of Una Merkel that she should give credit for her phenomenal success on the stage, and now in pictures, to that most impersonal of all things affecting the lives of people, Luck.

Yet it was not Luck that made her one of the most sought after ingenues on the Broadway stage, and certainly it wasn't this fickle dame of the imagination who brought her west to Hollywood to portray the role of "Ann Rutledge" in D. W. Griffith's United Artists epic romance, "Abraham Lincoln," now showing at the.....theatre.

This unaffected girl, whom John Golden, eminent New York producer, called the most even tempered and most capable young actress on the stage and who is "the greatest natural actress now engaged in pictures," according to Griffith, was born in Covington, Kentucky.

After completing her high school education in Philadelphia, Miss Merkel enrolled in a dramatic school in New York City. Her first stage experience was in the play, "Two By Two," starring Charlotte Walker. Her two lines lasted but two weeks when the show closed for lack of an audience. Not much better was "The Poor Nut," which gave her work for three weeks. Miss Merkel recalls that she was seriously debating whether to give up the theatre when she called on John Golden in the hope he might have something for her. The producer asked her to see "Pigs" then running on Broadway. Shortly after the visit to Golden, one of the leading actresses in "Pigs" resigned and Miss Merkel played the part on three days' notice. Eventually she was co-starred with Wallace Ford when the company went on tour.

On the company's return to New York City, she was given the lead opposite Lynn Overman in "The Gossipy Sex." When it closed she joined the star in a vaudeville sketch.

Her greatest Broadway play was "Coquette" in which she appeared with Helen Hayes for over two years. When it closed she was immediately cast opposite Frank Craven in "Salt Water."

Miss Merkel's charm and natural acting abilities made such an impression upon Joseph M. Schenck, head of United Artists; John W. Considine, Jr., general production executive at the studios, and Griffith that she was placed under long-term contract.

As soon as she completed her part in "Abraham Lincoln," she was loaned to Inspiration Pictures for one of the starring roles in Henry King's production, "Eyes of the World."

Lincoln Biography

D. W. Griffith, whose "Abraham Lincoln" is being shown at the.....theatre, with Walter Huston cast in the title role, came across an interesting Lincoln story while he was filming the picture at the United Artists studios in Hollywood.

The compiler of the "Dictionary of Congress," desiring a biography of Lincoln for publication in 1858, sent the gaunt Illinoisian the usual request for a sketch of his life. He received the following reply:

"Born February 12th, 1809, in Hardin County, Kentucky.

"Education defective. Profession, a lawyer. Have been a Captain of volunteers in Black Hawk War. Postmaster at a very small office. Four times a member of the Illinois Legislature and was a member of the Lower House of Congress.

Yours, etc.
A. Lincoln."



Scene from D.W. Griffith's "Abraham Lincoln"

9—One Col. Scene (Mat 05c; Cur 30c)



Walter Huston featured in D.W. Griffith's "Abraham Lincoln"

2—One Col. Player Scene Head (Mat 05c; Cut 30c)

NO MINOR ROLES FOR KAY HAMMOND

Kay Hammond, who plays the scolding, peppery-tongued Mrs. Lincoln in "Abraham Lincoln," the D. W. Griffith-United Artists spectacle showing at the.....theatre, has a unique record as an actress. Her first dramatic experience was as a leading woman with the famous Alcazar Stock Company of San Francisco and she has never played a minor role since.

Miss Hammond was born in Springfield, Mo. Her mother was a Southerner, and her father a staunch Unionist. On her maternal side she is a descendant of the Robert Crittenden whose friendship for the Emancipator is shown in "Abraham Lincoln."

Her early education was obtained in the exclusive school for girls conducted by Ward Belmont at Nashville, Tennessee. After five years of study at this cultural institution, Miss Hammond journeyed to New York and found her way into the American Academy of Dramatic Arts, graduating at the tender age of 17.

There was no long period of struggle for her. Recognition came immediately in the form of a telegram of invitation from Tom Wilkes who needed a leading lady at the Alcazar.

This association led to New York and the role of "Polly" in "Polly Preferred." Following this, Miss Hammond pioneered the stock-starring system which permits the exchange of leading artists throughout the country.

She opened the Morosco Theatre in Los Angeles in 1927 and remained there as its star for 14 months, appearing in the first Western presentations of Broadway plays.

It was natural, being so close to the center of motion pictures, that the actress should attract the attention of film producers. Her first picture work was as the crippled wife in Gloria Swanson's "The Trespasser." Within a few weeks she was cast for a principal role in "Her Private Affair," with Ann Harding.

Miss Hammond was selected to play "Mary Todd Lincoln" because of her exceptional talents in the difficult realm of characterization.

Walthall a Colonel In "Lincoln" Film

The fame of one role which he created years ago brought Henry B. Walthall another very similar recently.

Walthall's most memorable characterization was that of "The Little Colonel" in D. W. Griffith's immortal production, "The Birth of a Nation."

When Griffith planned his talking picture masterpiece, "Abraham Lincoln," he decided upon Walthall as the one man to do justice to a role which required the same human, vital quality, that of a colonel on the staff of General Robert E. Lee.

Walter Huston and Una Merkel are featured in Griffith's great United Artists dramatization of "Abraham Lincoln."

Literary Genius Does Script for "Lincoln"

When Stephen Vincent Benet, the noted poet and Pulitzer prize winner, consented to write the screen story and dialogue for D. W. Griffith's "Abraham Lincoln," a worry of six months was quickly dissipated.

Griffith, whose remarkable dramatization of the life of the martyred President may be seen at the.....theatre, sought for a full half year for a distinguished man of letters who would undertake the difficult task of humanizing the gaunt, melancholy Lincoln.

The producer was experiencing great disappointment. Those authors who were acknowledged masters in literature and were consequently eligible, were either disinclined to lend their talents to motion pictures or were afraid of the possibility of failure.

Finally Griffith read a copy of Benet's classic "John Brown's Body." The work impressed him because of its sheer poetic lyricism, its romanticism and best of all for his immediate purpose, it showed the author to have an intimate and comprehensive knowledge of the events leading up to the Civil War period.

Griffith consulted with Joseph M. Schenck, head of the United Artists organization, and together these two decided that Benet was the man they wanted to clothe "Abraham Lincoln" with the dignity of finely chosen words. The poet consented and he signed a contract in New York at one of the highest figures ever paid to an author.

Benet attained the highest position possible in the literary world with his epic "John Brown's Body." He is the winner of the John Masfeld poetry prize offered by Yale University; the Albert Stanburrough Cook prize and the Teneyck prize.

In writing the life of Lincoln for the screen, Benet stripped the man of the myth and fiction surrounding him and drew him as he really was, a kindly, joke-loving and sometimes crude country lawyer, who achieved the highest rank in the United States by virtue of his clarity of vision and great political genius.

Benet, with his knack for romantic expression, and Griffith, whose forte is romantic interpretation, collaborated in the development of what historians assert is the greatest love story ever told—the love of Lincoln for Ann Rutledge.

It will be remembered that Lincoln carried the picture of this sweet country girl in his heart, thirty years after she died. At the time of his greatest political trial, he would sometimes lose himself in the dim past when Ann Rutledge was a young girl, budding into early maturity, and he courted her by the banks of the Sangamon.

The genius of Benet and Griffith were blended happily in evolving the most important scenes for this artistic and entertaining life of America's greatest hero. Every actor and actress appearing in the picture, and there are 112 of them in important roles, are faithful reproductions in character, temperament and resemblance of the persons they portray.

Thus we see Mary Todd with her peppery-tongue and constant nagging, literally talking Lincoln into the White House; Herndon, Lincoln's junior law partner, who refused a cabinet appointment because the dignity of that office might interfere with his getting drunk; Booth, the assassin, the egoist who thought Lincoln's murder would make him a famous man. Maudlin sentiment enters into none of these vital characterizations.

Walter Huston is seen as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herdon"; Hobart Bosworth, as "General Robert E. Lee"; Frank Campeau, as "General Phil. Sheridan," and Lucille La Verne.

Henry Kolker Engaged

Henry Kolker, former star of the Broadway stage, appears in the opening sequences of "Abraham Lincoln." D. W. Griffith's epic life of the Liberator now showing at the.....theatre. Kolker, playing an embittered New Englander, was the first artist engaged for the picture.

Reviews, Shorts and Current Stories

No Picture Ever Made Has Power of "Lincoln"

(REVIEW)

"Abraham Lincoln," which opened at the theatre, is pictorial drama at its greatest. Though the picture possesses all of the ingredients of an historical spectacle—big sets, battle scenes and mobs—its greatness is founded on the simplicity of its direction and the sympathetic treatment of its romantic and tragic scenes.

The whole of Lincoln's life is paraded on the screen, from the time of his birth to his assassination at Ford's Theatre in Washington just as he had realized a successful conclusion to the Civil War.

D. W. Griffith has not grown maudlin in his direction of this United Artists picture because Lincoln happened to be his personal hero as well as the nation's saint. He has taken the gaunt giant and put him to work retracing the important incidents of his remarkable life.

Lincoln's heroic figure is seen in all its multiplicity of strange moods. The artistry with which this feat in characterization is accomplished is largely due to the superb acting of Walter Huston.

Huston makes Lincoln a human being who loves and reacts to disappointments as any other man might. Through his interpretation Lincoln becomes one of the best drawn character portraits shown on the screen.

The cast, which numbers over one hundred principal speaking players, was chosen wisely. Una Merkel, a newcomer to the screen, plays the role of "Ann Rutledge," Lincoln's boyhood sweetheart. Her love scenes with Huston are remarkable for their quiet beauty, and the scene at her death bed is tragedy, sublimely directed and acted.

Kay Hammond plays the irascible "Mary Todd Lincoln" perfectly, since her voice and mannerisms are ideally suited to the nagging, caustic Mary Todd of history.

Ian Keith does splendidly as the sinister "John Wilkes Booth," whose cruel shot ended Lincoln's life. Others in brilliant portrayals are Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Sheridan," and Lucille La Verne, as the matron officiating at the birth of Lincoln.

Actress Almost Cast To Play "Lincoln"

Lucille La Verne, one of America's most versatile actresses, who startled London recently with her be-whiskered portrayal of Shakespeare's "Shylock," adds another distinctive part to her varied characterizations with her role in "Abraham Lincoln," D. W. Griffith's all-dialogue production for United Artists, now showing at the theatre.

Miss La Verne first made up her mind she would play in the picture a month prior to actual filming when she cabled from London requesting that Griffith consider her candidacy for the role of Lincoln, but Walter Huston was selected for the title role and Miss La Verne was signed instead for an important supporting part.

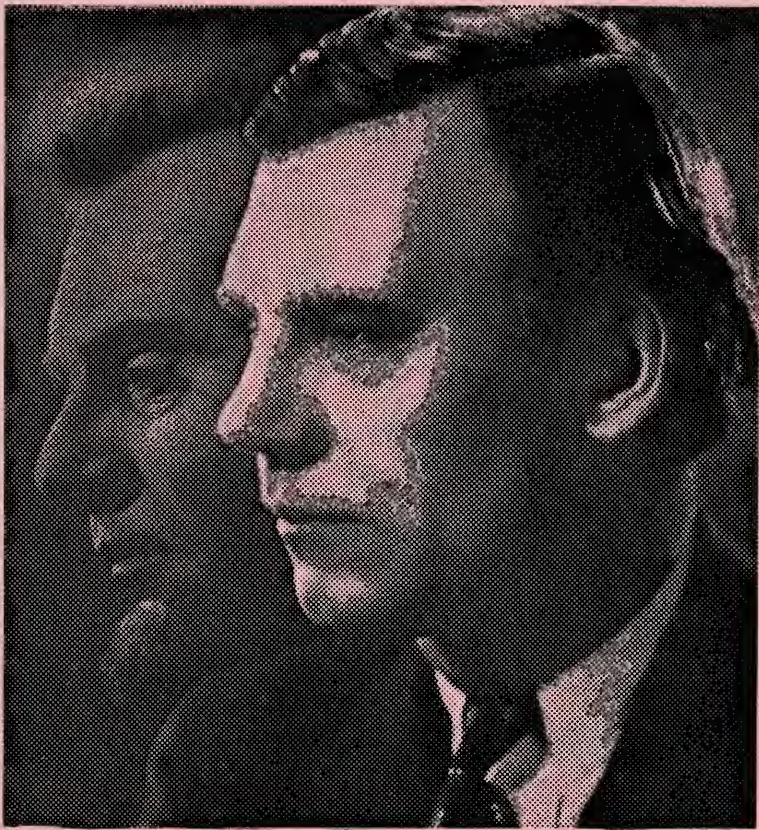
The cast of "Abraham Lincoln" includes 112 of the stage and screen's greatest character players, headed by Walter Huston, Kay Hammond, Una Merkel, Ian Keith, Jason Robards, Hobart Bosworth and Frank Campeau.

Kay Hammond As Mary Todd

Kay Hammond, who portrays the role of "Mary Todd" in D. W. Griffith's "Abraham Lincoln," the talking epic based on the life of the sixteenth President of the United States, showing at the theatre, has a unique stage record.

This capable actress has been a star since her first professional appearance on the stage. Beginning at the famous Alcazar Theatre in San Francisco as leading lady for Tom Wilkes, a few weeks after her graduation from a theatrical school at 17, she has progressed to the point where she is in constant demand among theatrical producers.

Her first audible screen role was the crippled wife in Gloria Swanson's "The Trespasser."



Walter Huston featured in DW Griffith's "Abraham Lincoln"

1—Two Col. Player Scene Head (Mat 10c; Cut 50c)

Bigger Than Any Picture Ever Made, "Lincoln" Stands as Acme of Talking Film Entertainment

(REVIEW)

It is more than sublime entertainment, D. W. Griffith's spectacular United Artists production, "Abraham Lincoln," which opened at the theatre. It is more than the mere marshalling of interesting facts into a patternwork of sympathetic romance and vivid drama; it is the life of Lincoln, not merely the apotheosized saint of the copy books, nor yet the Lincoln of the lusty jokes and tragic moods, but the man of destiny, the mystic and the prophet.

Sheer lyrical poetry creeps into those rich passages of romance which show Lincoln and the unfortunate Ann Rutledge tasting the first fruits of their soon-to-be-ended love. If it is true that there is a growing literature of the screen, this scene will easily find its place of tragic beauty.

It is impossible to point the finger of admiration at any one particular scene of this picture, without slighting the whole. Griffith has managed perhaps the most difficult directorial job ever undertaken with a touch of genius that harks back to the time of his "Birth of a Nation."

He has taken the full life of a man—from birth to death—and assembled his moments of broad humor, romance, suspense, drama and tragedy into a documentary film that must touch the heartstrings of the most ascetic man and woman.

The picture opens simply with a symbolic passage showing the evils of the traffic in negroes and then takes up the Lincoln saga at the birth. This scene is reproduced with remarkable fidelity and feeling. Lincoln is next seen during the time of his clerkship in a country store and from there on moves rapidly to his courtship of Ann Rutledge until she dies; to his jilting of Mary Todd and their subsequent marriage with its many amusing domestic bickerings.

The Lincoln of the story books appears after his election as President. From there on Lincoln is seen as a changed man; the lines of worry crease his rugged face and set it in a sublime misery of conflicting emotions. Lincoln's struggle to preserve the Union against the intrigues of state and war is graphically told in a series of dramatic incidents.

The death of Lincoln by the hands of an assassin must rank as one of the greatest scenes of a tragic nature ever filmed. Here Griffith toys with suspense and makes the spectator a living part of that real audience which heard John Booth's cruel shot at Ford's Theatre.

The end is lyrical poetry transferred to the screen and thanks for this must undoubtedly go to the eminent poet, Stephen Vincent Benet, who wrote the dialogue and many of the romantic and symbolic scenes.

The remarkable performance by Walter Huston, as Lincoln, is easily one of the best things done on the talking screen. Huston's characterization, so full of moods and whimsicalities, penetrates the inner complexities of Lincoln's moments of broodiness

and ribald good nature. His trained voice has caught the kindness, the deft subtleties in inflection and the sterner qualities of Lincoln's highly pitched tenor.

"Ann Rutledge" is played by Una Merkel and though her part is short, as was the real Ann Rutledge's, she creates a situation at her death bed that will be remembered long.

The peppery-tongued "Mary Todd Lincoln" is played by Kay Hammond, whose voice seemed adequately suited to the nagging, chatterbox role she portrays.

The picture is studded throughout its length with gems of individual performance, notably by Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Sheridan," and Lucille La Verne, who does a short but outstanding bit of work at the birth of Lincoln.

World War Veterans In "Lincoln" War Scenes

Twelve hundred ex-soldiers were engaged daily in the thrilling battle scenes of "Abraham Lincoln," D. W. Griffith's epic all-dialogue life of the Emancipator now showing at the theatre.

The veterans were engaged through the employment office of the Hollywood American Legion and the disabled veterans' home at Sawtelle, Calif., near the film city.

The cast of this spectacular romance includes Walter Huston and Una Merkel.

Sheridan's Ride A Thrill in Sound

The thunderous gallop of charging cavalymen and the roar of cannon and shrieking shells help the audible recreation of Sheridan's ride to victory in the battlefield scenes of "Abraham Lincoln," D. W. Griffith's all-dialogue spectacle at the theatre.

All of the sensational war "shots" of this romance of the Emancipator's life—made for United Artists—were photographed and microphoned in the green pasture lands of Northern California.

Though the battle scenes take up but a small part of the whole picture, Griffith has employed them, together with various allegorical devices, as effective expedients in symbolizing Lincoln's official and personal victory after five and a half years in the White House.

Benet "Lincoln" Script Hailed as Work of Art

It isn't very often that the script for a motion picture is proclaimed a work of art and given the rating of a great literary effort, yet this signal honor was paid to Stephen Vincent Benet, the Pulitzer prize winner and 31-year-old poet-author, who dialogued D. W. Griffith's United Artists epic, "Abraham Lincoln," now showing at the theatre.

Benet's script was termed no less than a great work of art in a voluntary paean of praise paid him by John W. Considine, Jr., executive production chief at the United Artists studios, and by numerous authors who flocked about Benet during his stay in Hollywood.

"It is by far the finest piece of work it has been my good fortune to read in all the years I have been in the business," said Considine. "It is the perfect scenario."

Griffith, who started in life as a newspaper reporter and poet, with contributions to Leslie's Magazine, hailed Benet's story as "the most forward step yet taken in creative screen writing."

"Abraham Lincoln," in which Walter Huston plays the title role, marks the first film activity of the 31-year-old writer who recently won the Pulitzer prize for poetry and the Tenney, Guggenheim Foundation, Albert Stanburrough and Masfield awards. His 100,000 word epic poem, "John Brown's Body," is acclaimed universally as the American Iliad.

Griffith's picture suggests in its treatment the fervor and the inspired romanticism of that greatest of all silent pictures, "The Birth of a Nation."

With Huston in the cast are Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Lee"; Frank Campeau, as "General Sheridan," and Lucille La Verne.



Scene from DW Griffith's "Abraham Lincoln"

8—One Col. Scene (Mat 05c; Cut 30c)

Walter Huston's Four Film Appearances In Year and a Half Make Him Ace Star

Walter Huston, who plays the title role in "Abraham Lincoln," D. W. Griffith's all-dialogued special for United Artists, coming to the theatre, has made but four motion pictures during his entire screen career of little less than a year and a half.

His three previous pictures, "Gentlemen of the Press," "The Lady Lies" and "The Virginian," have repeatedly appeared in lists of the ten best pictures of the year. One publication lists them among the first five.

This is all very flattering to Huston, who temporarily abandoned a ruling position on the Broadway dramatic stage for the "talkies." With becoming modesty he says he cannot quite account for his great success.

Lincoln Had Strength Of Two Men, Facts Show

Many stories are told of Abraham Lincoln's amazing strength.

In D. W. Griffith's United Artists spectacle, "Abraham Lincoln," now playing at the theatre, one of these super-human feats of Lincoln's is reproduced when Walter Huston, his screen impersonator drinks from the bung-hole of a barrel weighing 450 pounds.

History records that the Liberator was a total abstainer, yet, when goaded by one Jack Armstrong on his abstinence, Lincoln promised to take a drink of whiskey if Armstrong would take it as he did. Accordingly he propped the barrel up on his knees and chest and proceeded to drink, later spitting out the liquor when Armstrong admitted his inability to duplicate the stunt.

At another time, Lincoln defeated the champion wrestler of Illinois in a few seconds time.

Tradition credits the Emancipator with the strength of two men. History, however, records that Lincoln once humanely shouldered a huge hog and carried it across the Sangamon River.

Though the natural limitations of the screen prevented him from recreating all of the striking episodes in Lincoln's life, Griffith, nevertheless, has managed to insert all of the most important and significant events.

The principals heading a cast of 112 important speaking parts are Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil. Sheridan," and Lucille La Verne.

Griffith's Lead On Stage in "Lincoln"

Helen Ware, who was D. W. Griffith's former leading lady of the bombastic, old-time melodramas, has an important character role in the noted producer-director's all-dialogue spectacle, "Abraham Lincoln," for United Artists, now showing at the theatre.

Miss Ware, who toured in stock with Griffith twenty-five years ago, is seen in the picture as the stately Mrs. Edwards, wife of the former Governor of Illinois and sister of Mary Todd, the prospective Mrs. Lincoln.

It is a revealing fact that most of the players selected for roles in this epic presentation of the life of the Emancipator are former stock artists of prominence.

The cast of principals consists of Walter Huston, as "Lincoln"; Kay Hammond, as "Mary Todd Lincoln"; Una Merkel, as "Ann Rutledge"; Jason Robards, as "Herndon"; Ian Keith, as "John Wilkes Booth"; Hobart Bosworth, as "Lee"; Frank Campeau, as "Sheridan," and Lucille La Verne, as the matron at Lincoln's birth.

ACCESSORIES ORDER BLANK

D. W. Griffith's ABRAHAM LINCOLN

UNITED ARTISTS PICTURE

Send to

Manager

Name of Theatre

Town

State

(These Prices Prevail for United States Only)

	Price	How Many	Amount
POSTERS (Lithographed):			
One Sheet, No. 1	\$0.15		
One Sheet, No. 2	.15		
Three Sheet, No. 1	.45		
Three Sheet, No. 2	.45		
Six Sheet	.90		
Twenty-four Sheet	2.40		
WINDOW CARD (Lithographed)	.07		
BLACK AND WHITE SQUEEGEE PHOTOS, 8 x 10:			
All purposes (30 in set; including newspaper, lobby, star heads)	3.00		
Special First Run Stills (20 in set)	2.00		
Single Copies, Squeegee Photos	.10		
LOBBY DISPLAY CARDS:			
Hand colored, 22 x 28, each	.40		
Hand colored, 11 x 14, set of eight	.75		
INSERT CARD, Hand Colored, 14 x 36, each	.25		
SLIDE No. 1	.15		
SLIDE No. 2	.15		
HERALDS (See back of publicity section), per 1,000	3.50		
	Mats	Cuts	
1—Two Col. Player Scene Head (Walter Huston)	.10	.50	
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19—Five Col. Ad.	.40	1.25	
20—Five Col. Cartoon Strip	.40	1.25	
21—Three Col. Cartoon	.20	.75	
22—a, b, c, d, & e, Thumbnail Character Heads (Mats of all five 10c, cuts each 30c)	.10	1.50	
23—One Col. Lincoln silhouette	.05	.30	
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25—One Col. Sketch Lincoln (as youth)	.05	.30	
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Trailer from National Screen Service			
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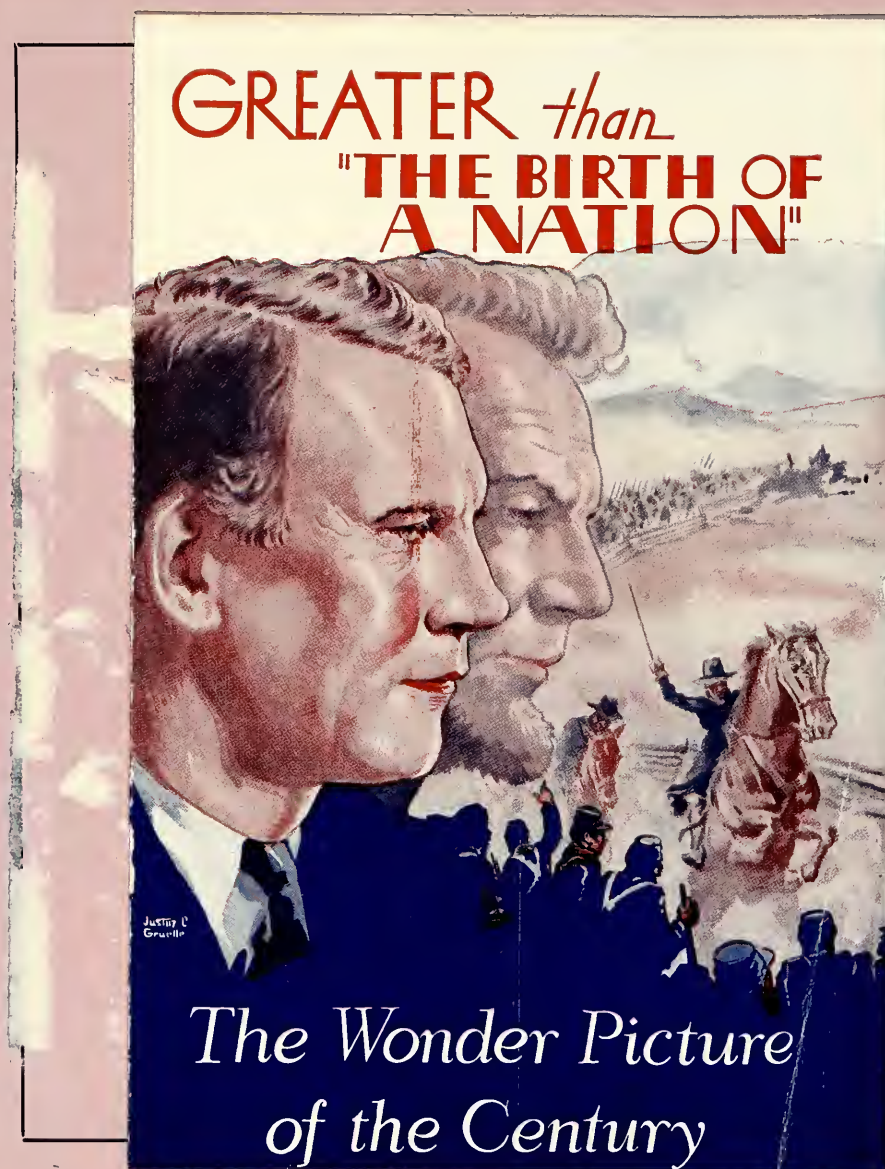
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the Century

150

speaking parts make this
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"ABRAHAM LINCOLN"
WITH
WALTER HUSTON
& **UNA MERKEL**

Adapted for the Screen by
STEPHEN VINCENT BENET

Story and Production by
JOHN W. CONSIDINE JR.
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"Abraham Lincoln"

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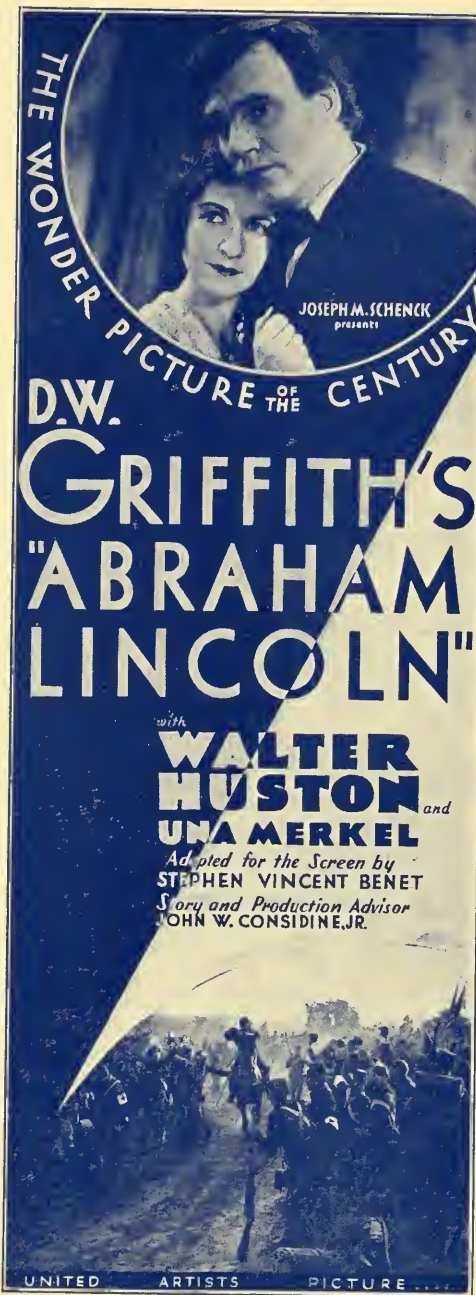
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Slide No. 1—Price 15c



Slide No. 2—Price 15c



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14

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"RAFFLES"
Crook melodrama greater than "Bulldog Drummond"
With Kay Francis
Adaptation and dialogue by Sidney Howard.

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Allan Dwan Production. Cast includes Owen Moore and Lew Cody, Margaret Livingston. Music by Vincent Youmans.

Joseph M. Schenck presents
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Arthur Hammerstein's opera with Jeannette MacDonald, John Garrick, Joseph Macaulay, Robert Chisholm, Joe E. Brown. Music by Rudolf Friml.

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EDDIE CANTOR
in
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Greatest spectacle of beauty, speed, music and exciting fun. All technicolor. Directed by Thornton Freeland.

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Spectacular romance of the Great Adventure. Script and dialogue by Stephen Vincent Benet. Cast includes Walter Huston, Una Merkel, Hobart Bosworth.

Inspiration Pictures, Inc. and Sol Lesser present
HENRY KING'S "THE EYES OF THE WORLD"
Adapted from Harold Bell Wright's popular novel. Cast includes John Holland and Una Merkel.

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Woman of Passion.
The "Sarah Bernhardt of the Screen" in the greatest role of her career. A Sam Taylor Production, with Conrad Nagel and William Farnum.

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A radiant love story surpassing her success in "Coquette" and "Tom-ling of the Shrew."

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Director and star of "Alibi."
Again united in the production of an even greater mystery play.

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Popular star of Ziegfeld's "Bitter Sweet" in her first talking picture, by Louis Bromfield. George Fitzmaurice Production
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In a stupendous story of the great southwest by Willard Mack. Two great stars in one picture

Joseph M. Schenck presents
DOUGLAS FAIRBANKS
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"REACHING FOR THE MOON"
with Bebe Daniels
A modern story with interpretive musical score by Mr. Berlin. Story and dialogue by Wm. Anthony McGuire
Directed by Thornton Freeland

Joseph P. Kennedy presents
GLORIA SWANSON'S
Second picture following "What a Widow"
will be an intensely dramatic story, an original, especially written for her. Title, director, cast, to be announced later.

Joseph M. Schenck presents
DE SYLVA, BROWN and HENDERSON
The writers, composers and producers of "Sunny-side Up," are producing a musical comedy romance. They are responsible for the stage successes "Hold Everything," "Follow Thru" and "Manhattan Mary." Their song hits include "Sonny Boy."

Joseph M. Schenck presents
JOAN BENNETT
in
"SMILIN' THROUGH"
Sidney Franklin who made the great silent success will direct the Talking version in which this new screen favorite will be featured. All Technicolor

CHARLIE CHAPLIN
in
"CITY LIGHTS"
A story full of pathos, tenderness and laughter the world loves, and done as only Chaplin can do it. The screen's supreme comedy achievement, the master comedy of the age. Greater than "The Gold Rush" and "The Circus."

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Lily Damita
The first United Artists picture of this international favorite is adapted from New York's most successful stage hit, and promises to be the outstanding picture of his career.

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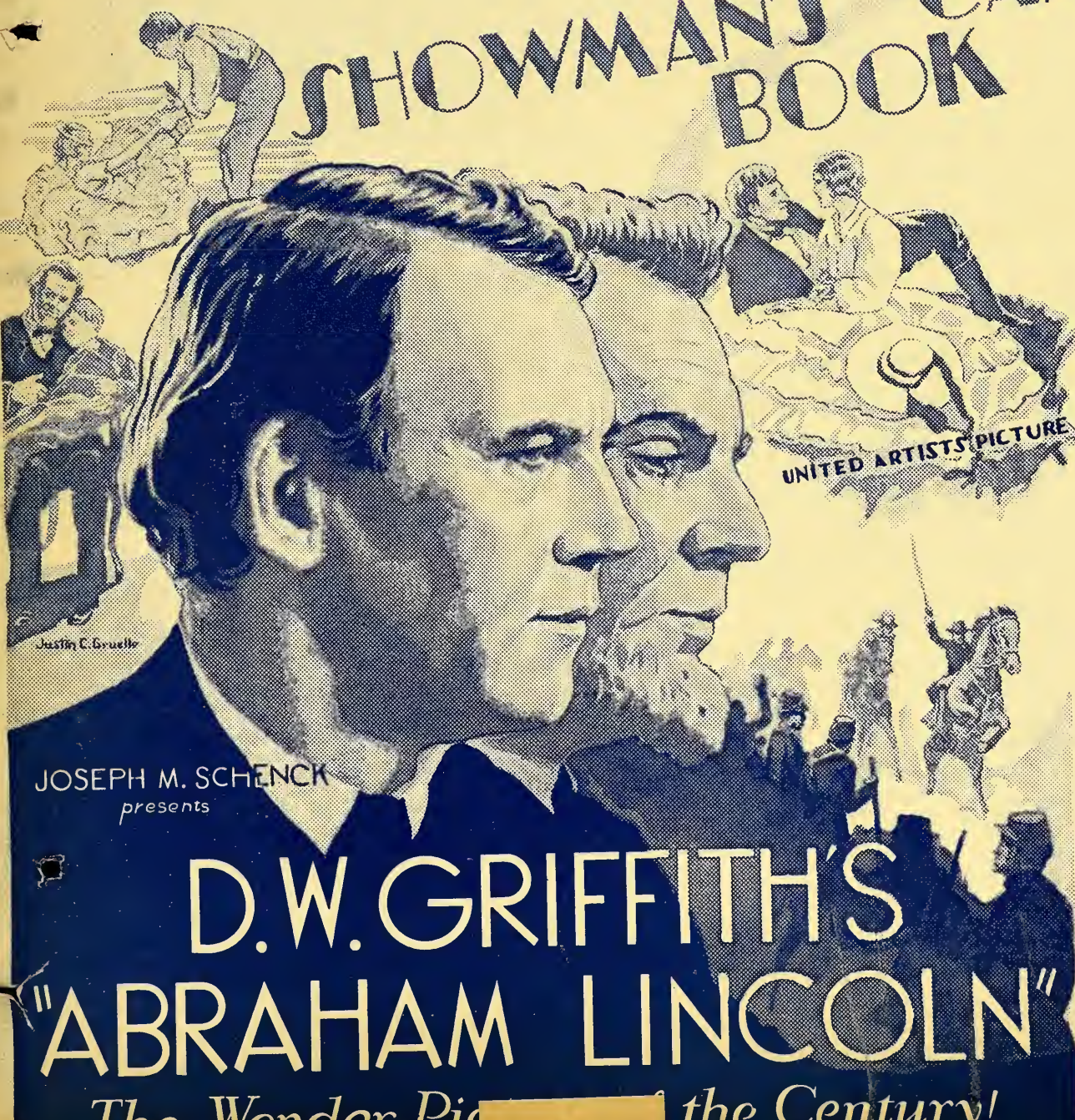
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The Wonder Picture of the Century!

To _____

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